

MUSICAL AMERICA



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John C. Freund

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NEW SINGERS FOR HENRY W. SAVAGE

Raoul de Valmar and Willy Schuller to Sing in "Butterfly."

Notable Array of Artists of Continental Fame Engaged for Leading Roles in Puccini's Picturesque Opera—Several of Last Year's Prima Donnas Are Re-engaged.

Judging by the outlay Henry W. Savage is making this year, for the American production of Puccini's "Madam Butterfly," the cities to secure the English Grand Opera Company in this reigning success will be fortunate. First of all the orchestra, increased to nearly sixty members, will be made up of a finer body of musicians than has ever been sent on tour with a single production, not even excepting Mr. Savage's "Parsifal" orchestra.

New artists of continental fame have been engaged to sing the leading rôles. Several of these promise to furnish a vocal surprise when they appear in this country. In addition to the favorite Rena Vivienne from Milan and pretty Dora de Fillipe from Paris, two new singers for the rôle of *Butterfly* will add a flash of brilliance whenever they are in the cast. One of them, Febea Strakosch is a niece of Adelina Patti, and the other is Betty Wolff, without doubt the youngest woman in Europe entitled to rank among the leading prima donnas.

For the rôle of *Suzuki*, *Butterfly*'s maid, who is on the stage for even a greater part of the three acts than the Japanese heroine, Mr. Savage has re-engaged Harriet Behné from Berlin and Ethel Houston from Paris.

In Paris, it was announced this week, that Mr. Savage had engaged two well-known tenors for the rôle of *Pinkerton* in "Madam Butterfly," and that they will sail for New York this week. Jean de Reszké's pupil, Raoul de Valmar, is one of Col. Savage's new acquisitions, and Willy Schuller of the Royal Opera in Vienna is the other.

M. De Reszké let the secret out regarding his pupil's first engagement for America. Raoul de Valmar is an American by birth, and his family name is Reid-Taylor. He came to Paris, however, to study under M. de Reszké, and his only professional appearances have been on the other side of the water. For the last two seasons he has been singing in Paris, and has attracted very favorable criticism from such authorities as Massenet, Messager, Sammarco, and Bernal. During his engagement there he used his name, Reid-Taylor.

In the same boat with de Valmar will travel Willy Schuller. He is a German, but for several seasons he has been connected with the Vienna Opera. There he has sung in many rôles, particularly in the Puccini operas. Schuller and de Valmar will alternate in the rôle of *Pinkerton*.

Ottley Cranston, an English singer who was brought to this country for the English version of "Parsifal" and retained for the rôle of *Wotan* in Mr. Savage's production of "The Valkyrie," will return for the part of *Sharpless*, in which he will alternate with Thomas D. Richards of last year's company.

Walter Rothwell, the conductor from Vienna, who has been assisting in organizing the company, will sail for America early next month with the new artists.



Photo by Aimé Dupont.

*Souvenir de
Johanna Gadski Tauscher*



Mme. Gadski is So Closely Identified With American Life that Many Consider Her Distinctly an American Artist—She Will Return to This Country for Another Tour in the Fall.
(See Page 6.)

GUSTAV MAHLER'S ENGAGEMENT CONFIRMED

Famous Vienna Musician, Secured by Mr. Conried, as Musical Director of the Metropolitan, Expected in December.

The engagement of Gustav Mahler, the famous conductor of the Vienna Imperial Opera House as musical director of the Metropolitan Opera House, in New York, was officially confirmed this week, and the announcement was made that he would come to this country either late in December or early in January.

Otto H. Kahn, of the Metropolitan Opera Board of Directors, declared that there were no "loose ends" in the question of Herr Mahler's engagement. "The only doubt is as to when he will be able to get away," said Mr. Kahn. "There are many formalities to be gone through, as his successor as director of the Vienna Opera has not yet been selected. There is no doubt,

however, that he will be able to obtain his discharge, as he is on the best of terms with the court interests in Vienna."

Mr. Kahn also expressed the opinion that Herr Mahler's predilection for the works of Wagner and Mozart would not materially effect the number of French and Italian operas usually given at the Metropolitan.

Herr Mahler is spending the Summer months in a small town some distance from Vienna, keeping himself in seclusion, owing to depression over the recent loss of his little daughter.

The departure of this noted conductor from Vienna has created a sensation in the musical circle of that city, where he has established an enviable reputation.

MR. HAMMERSTEIN ENGAGES RICHTER

Famous Wagnerian Conductor is Secured for Manhattan Opera House.

Will Be In America Only for a Short Period During His First Season, and Will Probably Direct Performances of "Lohengrin," "Tristan und Isolde" and "Tannhäuser."

Not to be out-done by his rival, who has engaged Gustav Mahler for the Metropolitan, Oscar Hammerstein announced this week that arrangements had been completed whereby Hans Richter, the eminent Wagnerian conductor, will play a conspicuous part in the forthcoming season at the Manhattan Opera House.

For the first year, at least, Herr Richter will be in New York for only a short period. But even this will be considered in musical circles, as a distinct triumph for Mr. Hammerstein, in view of the fact that repeated efforts to induce the famous conductor to come to America have hitherto been futile. Mr. Hammerstein's success in engaging him is attributed to his friendliness with Cosima Wagner, who it appears, has used her influence in the former's favor.

On the other hand, Frau Wagner has never forgiven the Metropolitan Opera House management for producing "Parsifal," and it is believed that she has blocked Mr. Conried's efforts in securing the services of Richter as a result.

Although official details have not, as yet, been given out, Herr Richter will probably conduct a series of performances of "Tristan und Isolde," "Lohengrin" and "Tannhäuser." The dramas of the "Ring" will not be given at the Manhattan until the season of 1908.

Hans Richter was born in Raab, Hungary, April 4, 1843. During the years 1866 and '67 he collaborated with Richard Wagner in Lucerne, making a copy of the "Meistersinger" score. The great composer subsequently recommended him for the position of chorusmaster at the Munich Opera, and in 1868 he became court conductor under von Bülow. It was Richter who directed the rehearsals and first performance of "Lohengrin" at Brussels, in 1870. He was later made kapellmeister at the Pesth National Theatre, and succeeded Dessooff as Kapellmeister at the Imperial Opera in Vienna. Since 1875 he has conducted the concerts of the Gesellschaft der Musikfreunde and he was chosen by Wagner to conduct the "Ring des Nibelungen" at Bayreuth in 1876. He has been conductor-in-chief at Bayreuth ever since and for many years has given an annual series of concerts at Albert Hall, London.

Conried to be Delayed in Europe.

Private advices received from Europe this week, indicate that Heinrich Conried will be delayed from three to six months as a result of the recent automobile accident in which his machine ran over and killed a Swiss peasant. It is understood that Mr. Conried was obliged to give a bond for his appearance in court, as a witness to the accident. Instead of returning to America in the early part of October, as he had expected to, Mr. Conried will not be able to come here until November, or later unless an early trial is secured.

SAYS "SALOME" WILL BE ACCEPTED HERE

Louis Bauer Thinks America Will Soon Realize Its Importance.

Louis Bauer, an American, who won for himself one of the best places in grand opera which Europe has to offer, and has held it for five years—*basso profundo* of the Municipal Opera Organization at Cologne, Germany—has ended his annual vacation visit, and sailed this week for Europe.

"Toward the close of our last season," said Mr. Bauer during a conversation on operatic art, "news from America no longer overwhelmed us with the achievements of singers at the Metropolitan Opera House, but we were literally swamped with tidings of the wonderful Hammerstein."

"Hammerstein, Hammerstein—we almost wondered if Uncle Sam had changed his name!"

"And since my return to America I find that the world's new impresario has not been overrated."

You will thank Mr. Hammerstein next Winter for bringing Charpentier's 'Louise' over to you. 'Louise' is one of the best works in our big répertoire at Cologne—scarcely less welcome to our audiences than is 'Salomé.'

Speaking of 'Salomé,' being American myself, probably I am less surprised than are my European colleagues that the Metropolitan subscribers frowned upon it.

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MILON R. HARRIS'S PLANS.

Chicago Teacher Begins Summer Work in Indiana Cities.

CHICAGO, Aug. 12.—After one of the busiest seasons Milon R. Harris has ever experienced during his career as a teacher in Chicago, he leaves this week to go to Brownstown, Ind., to take charge of the Institute at that place. The season there lasts from August 10 to August 17. He will then go to Vernon, Ind., to remain from August 17 to the 23rd, to direct a chorus of 220 voices.

Mr. Harris has been engaged in this work for five years in succession at these places. The Odeon Male Quartet of Emporia, Kan., composed of Messrs. Churchill, Hutchinson, Dudley and Sutton, have been coaching twice daily with Mr. Harris for some time on a season's répertoire. They open a twenty weeks' engagement at Saginaw, Mich., on September 10.

A. A. Dudley, the manager and baritone of the quartet, has been a student under Mr. Harris for two years, holding a church position during that time. Josephine McClain, soprano, and Earl F. Haughton, baritone, gave a program before Mr. Harris's Summer school, Friday, August 2.

C. W. B.

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WILLIAM HARPER CHOSEN.

Noted Bass Becomes Music Director at Lawrence University, Wisconsin.

APPLETON, Wis., Aug. 13.—William Harper, of New York City, one of the best known oratorio soloists in the East, has been appointed head of the Lawrence University School of Music to succeed T. Dillwyn Thomas.

It is altogether exceptional for an institution the size of Lawrence to be fortunate enough to engage the service of a man of Mr. Harper's calibre in the music department, he being in demand for his line of work in various parts of the country. He is in constant demand for oratorio work, and has rendered solos in this work with some of the leading organizations in the country.

Mr. Harper has studied two years in Italy, one in Germany, one in France, and also in England. He comes to Lawrence endorsed by musicians of great note. He will arrive in Appleton early in September and will immediately assume charge of his work.

M. N. S.

PLANS SUMMER CONCERTS.

Hammerstein Proposes Keeping Campanini in New York All Year.

According to an announcement made this week Oscar Hammerstein plans to build a roof garden on the top of the Manhattan Opera House, and Campanini and the orchestra of 100 men that accompanies the opera in the Winter will be heard, together with many famous soloists, in Summer concerts next year.

The roof garden plan involves the necessity of keeping the great orchestra together throughout, the conductor staying in this country practically all of the time. The seriousness of the undertaking is shown by the fact that Campanini will have to give up his engagement for the Covent Garden season in London, where he has been the Italian conductor for years.

The roof garden is to be the largest in New York, and will be devoted to the same class of music as is heard in the auditorium during the Winter.

TO WRITE GREEK MUSIC

Albert A. Stanley, American Composer, to Provide Setting For Drama.

Harrison Grey Fiske has commissioned Albert A. Stanley, who has the Chair of Music at the University of Michigan, to write the incidental and entr'acte music for Percy MacKaye's poetic drama, "Sappho and Phaon," in which Bertha Kalich will appear.

Prof. Stanley has long been recognized as an authority on the music of the Greeks, and the orchestration of the airs will be modeled after the simplicity of the old choral songs. The music will be for instruments resembling as nearly as possible those used by the ancients.

Carrie Bridewell in Milan.

MILAN, Aug. 1.—Carrie Bridewell, of the Metropolitan Opera Company, has arrived in Milan to study with Mme. Geresa Orkel. In taking this step, Miss Bridewell was advised by Mme. Sembrich and Campanini. Miss Bridewell will be heard this Winter in opera in one of the larger theaters of Italy.

A. M. E.

When Puccini's "Madame Butterfly" was first produced it made so little impression that it was looked upon as a failure. Subsequent performances, however, reversed that verdict, although of course many important changes had been made in the work.

FRANK KING CLARK IN CHICAGO



FRANK KING CLARK, MRS. CLARK AND GEORGE HAMLIN

CHICAGO, Aug. 12.—Frank King Clark, the distinguished teacher of singing whose studio is in Paris, and Mrs. Clark are spending this month in Chicago, where they are meeting many of their old friends. They were caught, together with George Hamlin, the distinguished tenor, by a MUSICAL AMERICA camera, last week, while the party was taking a stroll through Chicago's suburbs. Mr. Clark is conducting classes every morning during his stay here, and he receives valuable aid in his work from Mrs. Clark.

C. W. B.

RIDER-KELSEY ARRIVES.

Popular Soprano Here to Prepare for Covent Garden Engagement.

Mrs. Corinne Rider-Kelsey, American concert and opera singer, who, as told in MUSICAL AMERICA last week, captured, quite by accident, a Covent Garden contract for next June and July, arrived Saturday on the St. Louis. She has returned to prepare for her operatic appearances in London. They will include the rôles of *Mimi* in "La Bohème," *Michela* in "Carmen" and *Zerlina* in "Don Giovanni."

Mrs. Kelsey was born in Rockford, Ill., received her entire musical education and has made all her public appearances in this country. She will sing several times at the Cincinnati Musical Festival as leading soprano. She will tour with the Theodore Thomas Orchestra and open her season on October 4 in Worcester as leading first soprano for the annual Musical Festival.

Adah Campbell Hussey's Success.

THOUSAND ISLANDS PARK, Aug. 12.—Adah Campbell Hussey was the soloist at the concert last Tuesday evening under the direction of Tom Ward, the Syracuse conductor, who has charge of the Summer music here. Miss Hussey was enthusiastically received. She recently won so great a success at the Richmond, Va., Festival that she was immediately engaged to appear at the North Carolina Festival, which takes place at the end of this month.

MAX ZACH'S DEBUT.

Will Conduct His First Concert in St. Louis on November 12.

ST. LOUIS, Aug. 12.—The first appearance of Max Zach as director of the St. Louis Symphony will be November 12 at the Odeon, when the first concert of the season will be given.

Mr. Zach comes to St. Louis from Boston, where, as sub-conductor of the Boston Symphony, he made for himself an enviable reputation among musicians throughout the country.

Herr Hugo Ok, of Cincinnati, will be Herr Zach's concert-master. Both were prominent in musical events during the World's Fair.

Alfred Ernst, the retiring conductor of the Symphony, is now in Europe. If he returns he may become director of the St. Louis Choral Society, which was, until recently, associated with the Symphony.

Mrs. Kellogg in "Nature Camp."

Emily Stuart Kellogg's bid for further recognition this season is to be made under Loudon Charlton's managerial direction, and even at this early date all indications point to an active year for the talented contralto. In the Kellogg "Nature Camp," in North Newry, Maine, where Mrs. Kellogg is spending her Summer, the singer is devoting quite as much time to practicing her art as she is to rest—a rest which her activities last season has been fairly earned.

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MANY PRODIGIES ON THE SAME PROGRAM

Children's Festival at Ocean Grove--Victor Herbert Wins Favor.

OCEAN GROVE, N. J., Aug. 13.—The annual Children's Festival, one of the most interesting musical entertainments in Ocean Grove, was given last Thursday. More than 1,000 children took part, the girls dressed in white and the boys dressed as rough riders and carrying guns. The children have been rehearsing for several weeks for this concert and were well prepared.

The numbers for the evening were composed of popular and semi-classic music. The popular numbers were given the most enthusiastic reception, though the other numbers were not badly received. Of the serious numbers, Tosti's "Good-by" was perhaps the most appreciated. The artists of the evening were all juvenile and consisted of the Bruere Children, cornetists; the Leavitt Children, banjoists; Kotlarsky, violinist; Goldie Gross, 'cellist, and Miss Perrin, pianist. The cornetists played a duet with orchestral accompaniment in good style and were given a hearty recall. The pianist would have been better received had she dressed according to her age, which must have been considerably more than that advertised. Miss Gross played her 'cello numbers well, considering her age, but the bulk of the instrument seemed to present serious difficulties to her.

Kotlarsky, the violinist, was given a well deserved reception and recalled many times. He is the best young violinist who has ever appeared in Ocean Grove and plays in a manner that suggests greater age and development. The remarkable singing of the children attracted a capacity house, every seat being filled and people turned away. This immense chorus and audience made the finale more impressive than usual. The lights were turned down and various patriotic songs of various nations were sung to the accompaniment of which girls in costume marched on the stage carrying flags of the different nations. As each flag appeared various electric emblems were lighted until finally the American flag and the Goddess of Liberty were shown encircled with lights. Enthusiasm was at its height during this scene and the final singing of the Stars and Stripes, during which the children all picked up specially prepared pieces of bunting and held them up, thus making a living flag of the chorus.

Director Morgan has been busy ever since receiving congratulations on the program and his management of the children.

A. L. J.

Victor Herbert at Ocean Grove.

OCEAN GROVE, N. J., Aug. 13.—Victor Herbert has been to Ocean Grove with his orchestra and has won a great success. The Auditorium was well filled for the concert and the audience was probably the most discriminating one of the season. The program was a good one, the balance between classic and popular music being well preserved. The "Tannhäuser" Overture was well given, though much slower than it is usually taken; the Massenet Suite was also given inimitably. The Herbert arrangements of the Bach Air and the Mendelssohn Spring song were out of the ordinary, but were very acceptable. The encores and the rest of the program consisted of selections from the works of Victor Herbert.



SNAPSHOTS OF BEBBIE ABBOTT, THE OPERA SINGER, TAKEN AT DELAWARE WATER GAP

Preparing for a series of grand opera concerts with her own company next season, Bebbie Abbott, accompanied by her sister, Jessie, is spending the Summer at Delaware Water Gap, is climbing nearby heights, boating, and mostly having a "dolce far niente" time of it.

She is taking a long vacation after her rather trying last season, and is giving her

voice a complete rest, save when she raises it to vigorously deny that she has ever forbidden her sister to marry, or that she shall never sing again should Jessie take unto herself a husband.

The Bebbie Abbott Concert Co. consists of, besides the young woman herself, Signor Eduardo Pastellano, an Italian operatic tenor, whose voice has been likened to that of Caruso and Ada Sassoli, called the

Kublik of the harp, a protégé of Mme. Melba who discovered the brilliant little Italian in Paris. She is not yet out of her teens but has won flattering criticism.

At all the concerts there will be accompaniment of high order consisting of piano, flute and five strings.

The concert tour will include six weeks between October 7 and November 16, and will extend pretty well over the country.

WASHINGTON HAS MUSIC IN PLENTY

Light Opera Company Closing Its Engagement--Items of the Week.

WASHINGTON, D. C., Aug. 13.—The Aborn Opera Co. is playing its twelfth week in this city, presenting "Maritana," with Grace Orr Myers in the title rôle. Edith Bradford is being heard as *Lassarillo*, Joseph W. Smith as *Don Caesar de Basan*, and Huntington May as *Don José Desantarem*. The other members of the cast are Charles P. Swickard, Phil Branson, Tillie Sallinger, William Loughran, and C. W. Phillips. Next week will be the closing week of this company, when "Il Trovatore" will be the bill.

Eva Whitford, who made her bow to the public a few years ago in local operas, has been engaged to take a character part in David Warfield's new play.

Mary A. Cryder, Oscar Hammerstein's Washington representative, who has been spending some time in New York, is taking a much needed rest at East Gloucester, Mass. Before returning to this city in the Fall, she will complete arrangements to bring to the national capital several artists for concerts next Winter.

The Washington Sängerbund has recently elected officers for the ensuing year as follows: President, John Waldeman; vice-president, Louis Kimmell; financial secretary, Fred Carl; recording secretary, Richard Brauner; treasurer, A. F. Jaërs; librarian, William Hannerman and musical director, Henry Xander. This organization will give several concerts during the coming Winter at which local and foreign talent will take part.

The recent recital given by Fräulein Marie Von Unschuld at the home of Mrs. Stuyvesant Fish at Newport proved an ar-

tistic and musical success. As a pianist, Fräulein von Unschuld is well known in this country and in Europe, and her university in Washington carries on its register pupils from many States. Early in September she will be married at Newport to Prof. Henry Lazard, after which they will return to this city to receive pupils for the coming Winter.

Elizabeth Winston, the talented child pianist of this city, will sail early in the Fall for Vienna, where she will study with Leschetizky. She is the daughter of Mr. and Mrs. George Winston, who came to Washington last Winter from the South and established here a young ladies' seminary under the name of Madison Hall.

Glen Echo, a pleasure resort of Washington, is having a series of opera by local talent given under the direction of H. E. Saltsman and William De Ford. This week "H. S. M. Pinafore" is being presented with a good cast and chorus.

The Greater Washington Band, a local organization under the direction of Sig. Bovello, is attracting much attention at Luna Park in afternoon and evening concerts. Sig. Bovello's most recent composition "Echoes from Luna Park," dedicated to Manager Charles J. Goodfellow, has become quite popular.

W. H.

FINE LECTURE RECITALS.

C. de Vaux Royer, of New York, Entertains at Green Acre Conferences

ELLIOT, YORK COUNTY, ME., Aug. 12.—C. de Vaux Royer, the New York violinist, has been giving a series of recitals at the Summer School of the Green Acre Conferences. Mr. Royer, who was formerly director of the Cornell University Orchestra, gives an interesting lecture with each of these presentations and the series has met with the entire favor of the students who are gathered here.

The first lecture recital, on July 17, had for its subject, "The Composers and Music of Italy." Subsequent programs brought forth the composers and music of France, Germany, Norway and Sweden. Mabel Hughes, an accomplished pianist, provided the accompaniments.

The Kaim Orchestra of Munich will go to Mannheim four times next season for a week each time, instead of undertaking the usual South-German trips.



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SCHUMANN-HEINK

JOSEPH JOACHIM DYING

World-Famed Violinist is Slowly Sinking at His Home in Berlin—A Notable Career.

As MUSICAL AMERICA goes to press, cable despatches from Berlin indicate that Joseph Joachim, the great violinist is passing away. On Wednesday he was reported to be unconscious, his heart being in so weak a condition that his physicians expressed little hope for his recovery. It was expected that the end would come within a few hours.

Joachim's serious condition was first chronicled in this country in MUSICAL AMERICA on August 3. At that time he had suffered an attack of influenza, which prevented him from journeying to England with the other members of the Joachim quartet. Asthma, complicated with other diseases, had set in subsequently.

Joseph Joachim's Career.

Joseph Joachim was born at Kitse, a village near Pozsony, Hungary, June 28, 1831. He began to play the violin at five years of age, and showing great ability he was soon placed under Serwaczynski, then leader of the opera-band at Budapest. When only seven years old, he played a duet in public with his master with great success.

In 1841, he went to Vienna, and studied successively with Miska Hauser, G. Hellmesberger the elder, and Boehm; in 1843 he went to Leipzig, then, under Mendelssohn's guidance, at the zenith of its musical reputation. On his arrival at Leipzig as a boy of twelve, he proved himself already an accomplished violinist, and very soon made his first public appearance in a concert of Mme. Viardot's, August 10, 1843, when he played a Rondo of de Beriot's Mendelssohn, who at once recognized and warmly welcomed the boy's exceptional talent, himself accompanying at the piano.

On the 16th of the following November, he appeared at the Gewandhaus Concert in Ernst's fantasia on "Othello;" and in the following Spring paid his first visit to England, appearing first at Drury Lane Theatre, March 28, 1844, at a benefit of Bunn, the impresario.

On November 25, of the same year he took part in a performance at the Gewandhaus, Leipzig, of Maurer's Concertante for four violins with Ernst, Bazzini and David, all very much his seniors. The wish of his parents and his own earnest disposition prevented his entering at once on the career of a virtuoso.

For several years Joachim remained at Leipzig, continuing his musical studies un-

der Mendelssohn's powerful influence, and studying with David most of those classical works for the violin—the Concertos of Beethoven, Mendelssohn and Spohr, Bach's solos, etc.—which remained the staple of his repertoire.

At the same time his general education was carefully attended to, and it may truly be said that Joachim's character, both as a musician and as a man, was developed and directed for life during the years which he spent at Leipzig.

He already evinced that thorough uprightness, that firmness of character and earnestness of purpose, and that intense dislike of all that is superficial or untrue in art which have made him not only an artist of the first rank, but a great moral power in the musical life of our days.

Joachim remained at Leipzig till October, 1850, for some time side by side with David as leader of the Gewandhaus Orchestra, but also from time to time traveling and playing with ever-increasing success in Germany and England. He repeated his visits to England in 1847, 1849, 1852, 1858, 1859, 1862, and annually ever since. His regular appearance at the Saturday Popular, the Crystal Palace, and other concerts in London and the principal provincial towns was a regular feature of the musical life in England. His continued success as a solo and quartet-player, extending over a period of more than sixty years, is probably without parallel.

In 1849, Joachim accepted the post of leader of the Grand Duke's Band, at Weimar, where Liszt, who had already abandoned his career as a virtuoso, had settled and was conducting operas and concerts. His stay in Weimar was not, however, of long duration. For one who had grown up under the influence of Mendelssohn, and in his feeling for music and art in general was much in sympathy with Schumann, the revolutionary tendencies of the Weimar School could have but a passing attraction.

In 1853, he accepted the post of Conductor of Concerts and Solo-Violinist to the King of Hanover, which he retained till 1866. During his stay at Hanover (June 10, 1863) he married Amelia Weiss, the celebrated contralto singer.

In 1868, he went to Berlin to become the head of a newly established department of the Royal Academy of Arts—the "Hochschule für ausübende Tonkunst" (High School for Musical Execution—as distinct from composition, for which there was already a department in existence.) Joachim entered heart and soul into the arduous

task of organizing and starting this new institution, which, under his energy and devotion, not only soon exhibited its vitality, but in a very few years rivalled, and in some respects even excelled, similar older institutions.

Up to this period, Joachim had been a teacher mainly by his example, henceforth he is surrounded by a host of actual pupils, to whom, with disinterestedness beyond praise, he imparted the results of his experience, and into whom he instilled that spirit of manly and unselfish devotion to art, which, in conjunction with his great natural gifts, really contained the secret of his long-continued success. In his recent sphere of action, Joachim's beneficent influence, encouraging what is true and car-

thoven, and in addition, the whole range of classical chamber-music.

Purity of style, without pedantry; fidelity of interpretation combined with a powerful individuality—such were the main characteristics of Joachim, the violinist and the musician.

As a composer, Joachim was essentially a follower of Schumann. Most of his works are of a grave, melancholic character—all of them, it need hardly be said, are earnest in purpose and aim at the ideal. Undoubtedly, his most important and successful work is the Hungarian Concerto (Op. II), a creation of real grandeur, built up in noble symphonic proportions, which will hold its place in the first rank of masterpieces for the violin.

ALL YEAR ROUND OPERA FOR BOSTON.

Castle Square Company Much Strengthened Will Continue to Sing Through Fall and Winter.

BOSTON, Aug. 12.—Boston is to have what it has looked for the past eight years, all-the-year-round opera presented at popular prices by a popular company. It has just been announced by the management of the Castle Square Theatre that the company which has been presenting a series of light and grand operas there for the past summer, strengthened in principals and chorus will be maintained throughout the coming Fall and Winter season.

This announcement comes as a surprise to those who had thought that, as has been its custom, the theatre would resume the presentation of well-known plays with a carefully selected dramatic stock company; indeed, it is understood that a number of contracts with players already had been made. But the conviction that there are music lovers in sufficient numbers in greater Boston to warrant the maintenance of a permanent musical stock company has influenced those who control the destinies of the Castle Square Theatre in changing plans. The outcome will be welcomed, it is felt, by all who appreciate past efforts to present classic and modern opera in capable, satisfying fashion.

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GROUP OF CHICAGO CHURCH SOLOISTS



L. G. GOTTSCHALK AND HIS ARTIST PUPILS

CHICAGO, Aug. 10.—The group shown herewith, from a photograph taken by a MUSICAL AMERICA representative, includes some of the artist pupils of L. G. Gottschalk. On the extreme left stands J. B. Litkowski, tenor soloist of the First Baptist Church; beside him is Mr. Gottschalk and the two young women in the centre are Flora B. McGill, contralto, and Ada MacMillan, two well-known church singers. George Schlichter is a basso soloist and Mary Freeman, who stands on the extreme right, is a member of the Bethany College faculty.

C. W. B.

David Bispham Tells Secrets of Making Pleasing Programs.

Eminent Baritone Says Singer Should Have Definite Aim and Message to Deliver.

Somewhere within nearly all the criticisms of the concerts given by David Bispham, the baritone, both here and abroad, discerning critics have included some reference to the admirable balance of his programs, the pleasing variety of his selections, displaying without pedantry the wide versatility of his talent.

At this time of year many less experienced singers are probably beginning to prepare their season's song lists and a talk on the making of a successful vocal evening's entertainment by proper grouping and choosing of period and style, which a representative of MUSICAL AMERICA recently had with such an authority as Mr. Bispham cannot but be helpful.

Mr. Bispham has given the subject deep study and has rounded out his study by experience, till now he knows the psychology of a musical audience, as it were, and what most appeals to it, how long one strain should be kept up and how to send it away pleased. Speaking of this he said:

"For a miscellaneous program, in the first place, I consider that it should be one during whose performance the auditors are never tired, are always interested and at the end of which they may go away feeling glad they came. In order to have that effect the program must be well balanced.

"Every program made by a person fit to make one—and some have not the gift—every program I say made by one who knows enough of musical libraries and who is interested in the good which singing will do besides entertaining, will never neglect the older forms of music entirely, but will introduce the songs of masters of past centuries, will include examples of the fine songs of well-known composers of more recent times whose works have been accepted as meritorious, and then to bring the concert up to date the program-maker has an enormous field among contemporaneous writers who are producing music to-day.

"There is an old rhyme in which is set forth a rule for the dress of brides who would be lucky in which they are told to wear:

"Something old and something new,
Something borrowed and something blue.
Now, for a good program of music I will paraphrase this rule, and make my list contain:

"Much that's old and something new,
Nothing borrowed and nothing blue."

"I always believe in refreshing the sometimes flagging interest of my audience toward the close with something familiar, merry, pleasant, something that will make the people sit up and then be sorry that the concert is over, and, when they have departed, glad that they had been present.

"In my London concerts when I first began to give them some fifteen years ago, I gave programs of entirely one composer, Brahms or Schumann, for instance. In doing this I deliberately chose to set a pace

for myself, to identify myself with what was greatest in song literature.

"At the concerts known as the Monday and Saturday 'Pops' at St. James' Hall, at which I appeared with the great violinist, Dr. Joachim, who is now reported dying, I introduced for the first time in many years such masterpieces as Beethoven's 'An die ferne Geliebte,' and some of the great ballads of Loewe and examples of some of the older Italian writers such as Marcello and others. In subsequent concerts of my own in London and New York, besides frequently performing entire works such as the Dichtelieder of Schumann, the Marienlieder of Brahms, and the Müller lieder of Schubert, I long ago developed a special sort of program, founded upon, although not copied from similar programs of well-known German singers whose examples I have always believed to be the best that could be followed by all who come after them.

"When I say followed, I do not mean in the sense of copying, but while there is an infinite variety possible, the kind of a program that I feel lends the greatest artistic value to one's efforts, and the greatest education, interest and pleasure to an audience is a combination which will consist of four or perhaps five groups of four or five songs each, not to exceed twenty songs altogether, and not more than an hour and three-quarters should elapse between the time the concert begins and that by which the hall is empty of the audience.

"This means about an hour and a half,

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including intervals, of the actual duration of the concert. More than this cannot well be undertaken by an artist who does the whole of it himself; nor is any artist apt to have the requisite variety within himself to interest an audience for more than that length of time and yet sends it away in a mood for demanding additional encores.

"The making of such a program by a musician-singer may be compared to the painting of a beautiful canvas by an artist. The singer should have an idea to convey and a message to deliver as well as the painter has. He should have his story to tell, he should have his lights and his shades, his backgrounds and his foregrounds, his incidents and his salient features—in short, the singer must have atmosphere as well as the painter. One must 'set his palette' as well as the other before beginning his task.

"This is too often forgotten by the singer, who having none too wide a répertoire, chooses and sings over and over again only such pieces as may have an immediate effect. Such a one fails to use the intelligence with which singers are supposed to be as frequently gifted as any other class of the community.

"One is reminded of the story told of Sir Joshua Reynolds, the great English painter, who when asked with what he mixed his paints in order to get such interesting color, replied 'Brains, sir, brains.'

"To return to the consideration of such programs as I have usually adopted for my own I will say that the first group of a miscellaneous program should include four or five songs prior to or including Beethoven. Of course, Handel, Hadyn, Mozart, Lawer Purcell, Arne, Lutte, Gatty, Stradella and many another dating from the time of the Troubadours and Minnesingers, including such great masters of Italian Sacred music as Marcello, may be cited, and their works may be found in any of the numerous collections which are now published at home and abroad.

"There are, too, similar volumes which I heartily recommend to the attention of all

singers worth the name, in which are to be found stores of melody of inestimable value, which have come from the genius of Schubert, Schumann, Brahms, Grieg and others too numerous to mention, from whose works, according to period, the second and third groups respectively of the program should be chosen.

"To my mind the latter part of any such program should, for American and English singers, consist of songs in our own language and by our own English or American composers, and should comprise, moreover, examples of the exquisite old melodies which are our inheritance, of which we should be proud, which we should love to sing, which the people always like to hear and of which, examples from grave to gay, from lively to severe, may be chosen by anyone who will take Reynolds' advice and combine his program in such a manner as to show not only his own intelligence, but also to appeal to that of his auditors."

Errors on Programs.

A London critic wonders whether it is anybody's duty to correct the errors in concert programs before they are printed and distributed, says Henry T. Finck in the "Evening Post." He has counted eight in one program. The other day a singer was rendering "Du bist wie eine Blume," which the audience accompanied with a good deal of tittering. She found out the cause of the merriment afterwards, when she saw that the song was down on the program as "Du beast wie eine bloomer."

Berlin holds the record with forty performances of "Salomé," but Vienna would have run a close second had it been produced earlier in the season. As it was, the Strauss opera was sung there to crowded houses for four weeks.

Joseph Holbrook, the rising young English composer, thus tersely describes several well-known contemporaneous composers: Weingartner, dull; Mahler, dullest; Sibelius, ditto; Sant-Sæns, pretty; Bruckner, dullest.

LISTENING TO THE WILD WAVES' STORY



MR. AND MRS. FLORENCE TURNER MALEY AT BRIELLE, N. J.

"Will you allow me to photograph your backs? I have taken all sorts of queer pictures in more than 500 cities and I want this to add to my collection," was the statement that surprised Mr. and Mrs. Turner Maley as they were watching a porpoise off the shore of Brielle, N. J., one day this Summer.

The speaker was a camera fiend; the subjects were the well-known New York soprano and her husband and the result of the request which was laughingly granted is shown above.

Mrs. Maley is spending her Summer at this delightful Jersey coast resort, but she has found time to fill a number of concert engagements and is busy arranging her bookings for the coming season.

"I Did Not Inherit My Musical Gift," Says Mme. Johanna Gadski

Popular Prima Donna Tells How She Began Her Career as a Singer—The Hospitality of Her Berlin Home.

Mme. Johanna Gadski, who is to be heard again in America next season, under the direction of Loudon Charlton, has become so closely identified with American life during her nine years in opera and concert in this country, that many consider her a distinctively American artist. Although the distinguished singer values her associations in this country—and advisedly, for much of her income is derived from her American tours—the Fatherland has still a strong claim upon her. At the close of each season, she accompanies her husband, Hans Tauscher, to their beautiful Berlin home, on the Kurfuersten Damm.

Everything about the residence is suggestive of the woman, rather than the concert singer. Her womanly instincts hold full sway; she indulges all her fads and fancies, and gives herself completely to the task of home-making. As a hostess, she is genial, and her home is synonymous with hospitality.

Despite Mme. Gadski's Polish name, Germany is the land of her birth, and she has all the instincts of the German Hausfrau. She is never happier than when she is ordering a dinner or looking after the material wants of her family, be it even in the humble capacity of purveyor of the winter hosiery. Everything she does is practical, and in her daily life one looks in vain for the traditional landmarks of the prima donna. It is partly on account of these homelike instincts that Mme. Gadski is loved by her family, friends and even those identified with the home as servants. To all she is the same gracious, sunny-natured woman, generous to a fault, and so big-hearted that unscrupulous persons have often imposed upon her.

"Many a great voice has been ruined in childhood," says Mme. Johanna Gadski. "First, there is a tendency to sing too much and too loudly, and later on a restless desire to change teachers."

"I did not inherit my musical gift. My mother could not distinguish one tune from another, but when I was about seven years old I was sent to a private school in Berlin where we lived. Every morning the pupils assembled in a big room to sing the opening exercises. To my intense delight I discovered that, although I was one of the youngest children, my voice dominated all the others. I tried to sing louder and louder and became a sort of show pupil. Before long one of the teachers took me to sing for Frau Schroeder Chaloupka, one of the most famous singers and teachers of the day.

"I can see myself, a solemnly pompous little girl, in a stiff white frock, with two yellow braids down to my knees, determined to sing at the top of my voice so as to sustain my reputation with the great artist. She listened to me a few moments in grim silence. Then she called out with horrible sternness 'Stop! It is such folly as this that wrecks voices!' Of course I burst into tears, and then she put her hands on my head, and said kindly: 'Child, do not cry. Thou must sing a little now, in order to sing much later on!'

"She consented to take me as a pupil, however, and the study I commenced with her continued uninterruptedly for twelve years, until after I made my débüt.

"Of course on the part of the teacher, as well as the pupil, there must be intelligence, the one to instruct, the other to execute. The young woman will meet with artistic disasters, no matter how fine her voice, who is allowed by her vocal master to sing a Wagner rôle at the end of a year."

The Berlin home of Mme. Gadski reveals throughout marked traces of American influence. Nowhere is this influence more pronounced than in her husband's den, which is rich in baskets, rugs and weapons from India, embroidered screens from San Francisco's Chinatown, and curios from the far West and South. The whole forms a delightful cosy corner for the inevitable after-dinner cigar of the guests with whom this hospitable home is always filled.

Of great interest is the music room.

Music is goddess of the place, and Wagner from his pedestal is patron saint. Everywhere there are pictures—splendid portraits of Gadski in all of her rôles, most conspicuous being her magnificent impersonation of *Brünnhilda*, the picture crowned with a laurel wreath bearing an enthusiastic inscription from Ernst Von Possart.

The walls are hung with masters of the musical world with whom Gadski, by reason of her unspoiled and generous nature, is a prime favorite. No social affair, however small, is considered complete unless her glorious voice is heard, and a mere bagatelle it is for her to give in one evening the ship scene and "Liebestod" from "Isolde", the opening scene and the Immolation from "Götterdämmerung", a half dozen Strauss songs, and end with absolute purity of intonation on the high C of the *Inflammatus* from the "Stabat Mater."

MIGHTY CHORUS WILL SING IN CLEVELAND

A Thousand Songsters Will Take Part in Big Polish Alliance Convention.

CLEVELAND, O., Aug. 14.—One thousand Polish singers will attend the convention of the National Alliance of Polish Singers of America, to be held here August 25 to 27.

The convention will open with a grand chorus concert in the Grays' Armory. On the following day there will be a singing contest in Polish National Hall, Broadway, S. E., between Polish harmonic clubs. A silver cup will be awarded the winning society.

The main business session will be held August 27, closing with a banquet. The visitors will be shown about the city by automobile August 28.

Among the singing organizations which will have a prominent part in the convention is the Chopin Singing Society of Cleveland. It will render several numbers under the direction of Prof. J. Z. Jones.

Several singers who have starred in grand opera will be here with the Polish singers. Mrs. Smulski, a soloist, wife of the State treasurer of Illinois, will come. The alliance has 75,000 members.

MUSIC STUDY IN PUBLIC SCHOOLS

Western Teacher Points Out the Importance of this Branch of Education.

MILWAUKEE, WIS., Aug. 12.—"That music is a prominent and important factor in educational development is so generally recognized, it appears that any argument in its defense would be unnecessary."

This was the reply to a question of a representative for MUSICAL AMERICA to Ida Van Stone, who has been musical director in the schools at Baraboo, Wis., and in other Wisconsin cities for many years. Miss Van Stone continued:

"It is conceded by its advocates, that music possesses an educational value, but people in general have no clear ideas as to how and why it educates. When we consider that America as a nation appreciates music in such a vague way, we realize that years of effectual work are necessary to mold public sentiment.

"The educational possibilities of music are manifold and do much for the mental development of the child aside from the enrichment given to the individual life and in turn benefiting those with whom he comes in contact. The singing lesson aids in discipline and in forming the habits of attention and concentration. These things tend to show that as an educational factor music should occupy a foremost place on the school curriculum.

"Music does not overcrowd the school curriculum but enriches it. No teaching of history will do for patriotism what a daily school song will do. It is said the schools of Canada make anti-British sentiment impossible by reason of the fact that every child has sung 'God Save the King or Queen' every school day of his life. Hence, at the bare mention of his national hymn he is on his feet ready to pour forth his soul as only a Canadian can in 'God Save the King.'"

M. N. S.

Prof. Johann Christoph Lauterbach, one of the seniors of the German violin world, recently celebrated his seventy-fifth birthday. He was a pupil of Félix and de Beriot. For many years before his retirement in 1889 he was the concert-master of the Court Orchestra in Dresden and instructor at the Dresden Conservatory.

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SCRANTON'S PRIZE-WINNING CHORUS SINGS AT ATLANTIC CITY



SCRANTON ORATORIO SOCIETY, JOHN T. WATKINS, CONDUCTOR

SCRANTON, Pa., Aug. 12.—According to the opinion that is held by local musicians, Scranton's Oratorio Society, which, yesterday, gave a concert on Young's Pier at Atlantic City, deserves to be ranked with the foremost of American choruses. The organization has to its credit a long list of trophies, consisting chiefly of cash prizes, won at various chorus competitions. Nearly \$25,000 has been won in this way, besides numerous diplomas and medals.

This is the chorus which won the first

prize at the contest held at the St. Louis Exposition in 1904. Besides having participated in countless concerts and State conventions, the Scranton Oratorio Society has performed many of the standard oratorios, and those who have been privileged to hear the performance of these works declare that the chorus is notable for its beautiful tone quality, almost perfect blending of the four parts and interpretative power.

At the concert given in Atlantic City yesterday, the society had as its soloist, Frida Stender, the charming and talented young

New York soprano, who gave a most satisfactory performance. George Carrie, of New York, took the tenor part and Mary Jordan FitzGibbons, contralto, was the third soloist engaged for the concert. The remaining solo parts were sung by members of the chorus.

The programs for yesterday and the next concert, which will be given on August 18, includes selections from "Elijah," "The Hymn of Praise," "Faust," "Swan and Skylark" and lighter numbers by the chorus of women's voices.

There are two factors that go to make

the success of this musical organization. The first is the intelligent and conscientious direction of John T. Watkins, the conductor, who is known throughout the country as a musician of decided ability. He has the faculty of being able to hold the interest of those who are under him and the members of the chorus display a confidence and degree of discipline that explains, in large measure, the results obtained. Secondly, there is an enthusiasm among the members, and a pride in the work of the organization that is always evident at rehearsals.

OPERA SCANDAL IN BERLIN.

Dismissed Singer Lodges Information Against General Intendant.

BERLIN, Aug. 1.—Some sensation was caused, a few days ago, by a report in a morning paper that proceedings under Paragraph 175 of the German Criminal Code had been commenced against George von Hülsen, General Intendant of the Royal Playhouses, who is a great favorite with the Emperor, and is at present accompanying him on his Norwegian cruise. The real facts, however, are stated by the "Berliner Tageblatt" to be as follows:

Some time back a singer named Frank was dismissed from the Opera House, and threatened to make disclosures as to alleged irregularities in the conduct of that institution if his discharge was not withdrawn. Not only did his threat fail to have any effect, but Herr von Hülsen promptly charged him with blackmailing. Since then the man has lodged an information against his former chief with the Public Prosecutor, who is compelled by law to institute a preliminary inquiry on receipt of such a notice.

In the meanwhile Frank's own legal adviser has requested a judicial inquiry as to the state of his client's mind, so that for the present not much importance is to be attached to the allegations of the dismissed singer.

NEW CANTATAS GIVEN.

Chautauqua Audiences Hear "Lazarus" and "Prayer, Promise and Praise."

CHAUTAUQUA, N. Y., Aug. 12.—Two works have received their first public performances at Chautauqua, so far this season. Julian Edwards's sacred cantata, "Lazarus" and Neidlinger's new work of the same character, "Prayer, Promise and Praise."

"Lazarus" proved to be an effective composition, well orchestrated and exacting for both soloists and chorus. Under Director Hallam's baton it was performed excellently. The cantata requires one hour and forty minutes for presentation, and lacks somewhat in contrast for the rather solemn tone that is sounded throughout.

"Prayer, Promise and Praise" is much shorter and is well adapted for performance by regular church choirs. A mixed quartet is introduced by the composer, who draws his text from the hymn book and Scriptures.

Henry B. Vincent dedicated the new \$30,000 Massey memorial organ at a recital last Tuesday.

The house at Graupa, near Pillnitz, where Wagner wrote the music of "Lohengrin" in the Summer of 1846, has been bought by a number of the great composer's admirers living in Dresden, Leipzig and Graupa.

MR. PAGGIN RECOVERING.

Well Known Philadelphia Tenor Underwent Serious Operation.

PHILADELPHIA, Aug. 9.—William H. Paggin, the well-known tenor soloist and member of the choir at Holy Trinity Protestant Episcopal Church, Rittenhouse Square, underwent a serious surgical operation at St. Joseph's Hospital on Friday, August 2, and, for several days his condition was critical. His many friends were relieved to-day by the announcement that he has so far improved that his recovery is now expected.

In addition to solo work in connection with the Oratorio Society and other societies, Mr. Paggin made a good impression as one of the principals in the recent performance of "Faust" by the newly formed operatic society. A. H. E.

The first performance of Monleone's "Cavalleria Rusticana" in Italy occasioned much applause. The music is described as being of a pleasing nature so far as the strictly lyric is concerned, with effective dramatic expression, though without Mancagni's power. It is more modern than its predecessor, but scarcely seems destined to attain the same degree of popularity. It resembles "I Pagliacci" in having a prologue, which is however, of an original character, consisting of a long choral number for eight voices.

A REALISTIC PRESENTATION

Philadelphia's Schiller Männerchor Give "The Song of the Bell."

PHILADELPHIA, Aug. 12.—The Schiller Männerchor held a most interesting festival at Washington Park Wednesday. Seventy male and forty female voices sang portions of Schiller's beautiful poem "The Song of the Bell." Simultaneously the story of the "casting of the bell," as set forth in the song, was well portrayed by members of the society costumed as moulder.

The realistic effect was completed by the erection of a cauldron, in which the molten metal was apparently mixed and handled by the moulder with appropriate tools. The smoke and sparks issuing from the top of the furnace made a very realistic stage setting. This and the excellent vocal music was vociferously applauded by the 10,000 people estimated to have been present. Joseph Schlenz, president of the society, delivered an address of welcome, in which he made reference to the fact that the Schiller Männerchor was instrumental, with the assistance of other German societies, in providing the noble statue of the poet which graces Fairmount Park in the vicinity of Horticultural Hall. A. H. S.

Dresden, now a city of half a million inhabitants, does not possess a single large concert hall. The reason thereof is probably that orchestral concerts sound so well in the opera house that the need of a special concert hall is not felt.



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PLANS OF BROOKLYN GERMAN CHORUSES

United Singers Decide on Dates of Visits and Announce Big Fall Concert.

At the last meeting of the delegates of the United Singers of Brooklyn, held at Arion Hall, Adam Fehmel, chairman of the music committee, announced that the annual Fall concert at Prospect Park will be held Sunday, September 29. For this occasion the program has been arranged by Carl Fique, the musical director.

It was also announced that the music committee and the officers of the United Singers will visit the various societies on the following dates:

August 16, Williamsburg Sängerbund; August 21, Richard Wagner Männerchor and Aurora Singing Society; August 23, Arion Quartet Club and Schwäbischer Sängerbund; August 27, Haydn Männerchor, Zellner Männerchor and Beethoven Männerchor; August 29, Fredrich Glueck Quartet Club; September 4, Independent Quartet Club, Hessicher Sängerbund and Deutscher Liederkranz; September 10, Eichenkranz Singing Society of East New York and Alpenröschen Singing Society; September 12, Brooklyn Sängerbund and Cecilian Sängerbund; September 14, Bach Quartet Club and Germania Männerchor; September 18, Bremervorwerder Männerchor, Concordia, Singing Society of South Brooklyn and Brooklyn Quartet Club; September 22, Gambrinus Männerchor; September 27, Echo Quartet Club and Concordia Singing Society of South Brooklyn.

A. S.

Brooklyn Singers Plan Outing

All arrangements for the outing over Labor Day of the members of the Zoellner Männerchor have been completed. Frederick Luecke and John Meyer, who were appointed a committee to take charge of the details of the outing, have submitted the program for the four days. The members of the party will leave Saturday morning, September 3, for Pine Bush, Ulster County. From there they will be taken by carriage to the Crawford Hotel at Mountain Lodge, a distance of six miles. On Sunday the party will visit Sam's Point, the highest peak of the Shawangunk Mountains. In the evening, at the hotel they will give a concert, which will be followed by dancing. On Monday, September 2, the picturesque gorge will be visited, and on Tuesday morning the party will start homeward.

A. S.

A TALENTED SINGER.

Beatrice French Distinguishes Herself at the Age of Sixteen.



BEATRICE FRENCH

Ocean Grove Girl Who Has Been Studying With S. C. Bennett.

Beatrice French, the young Ocean Grove singer who has been under the tutelage of S. C. Bennett, during his Summer course in Asbury Park, has a brilliant future, according to the predictions of her teacher. Although she is not yet seventeen years old, Miss French has already distinguished herself in musical work as readers of MUSICAL AMERICA will remember. At the recent operatic musicale given by Mr. Bennett's artist-pupils in Asbury Park she sang in a manner to win the immediate approval of her hearers.

At the age of fourteen she began her vocal studies with Mr. Bennett, leaving school and giving her entire time and attention to the career she has chosen.

Miss French has a lyric voice of exceptional quality. Her ambition is to win fame in grand opera.

Too Practical.

Don't you think she has a plaintive voice?

Yes, indeed. I always want to cry when I hear her. Her voice affects me just as raw onions do.—Cleveland "Plain Dealer."

BALDINI BATHES IN BLUE.

Singer's "Real New York" Sea-Suit Charms Venice Nobility.

Mme. Iona Monte Baldwin, the prima donna whose *Carmen* made New Yorkers fan themselves even during the chilly days of last April, is having the time of her life in Venice, according to dispatches that have come home from the city of the Adriatic.

She has made the hit of her career at Lido, which is to Venice something like what Atlantic City is to New York, with her American bathing suit. It seems that the common or garden bathing suit of Lido would make a Coney Island "costume du bain" swell, or do the opposite of shrink, with pride. The women wear creations consisting of long, loose trousers reaching a trifle below the knee and some kind of a waist affair cut like a pajama coat. Also, the women wear neither stocking nor slippers.

When Mme. Monti Baldwin appeared to enter the water there was a sensation over her remarkable bathing suit.

"Casa del Diavolo!" bellowed a marquis and a count (real things, both of 'em), who were talking with Miss Rohe on the piazza of the Casino. Venetian society matrons formed a circle around the fair singer and marveled at her costume.

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DEATH OF NOTED 'CELLIST.

Richard Fricke's Life Ended as Result of Old Injuries.

BUFFALO, N. Y., Aug. 12.—Richard R. Fricke, the noted 'cellist, who was badly injured by being thrown from a Main street car four or five years ago, died at his home Saturday last.

Mr. Fricke was one of the most talented 'cellists in this country up to the time that he received injuries from being thrown from a car, these injuries rendering him powerless to ever after play the instrument of which he had made a life study and of which he had become a master.

He was a native of Vienna and was for several years before coming to this country a 'cellist in the notable Vienna Court Orchestra. He came to this country with Richard Strauss, in his orchestra, which he brought here on his first visit to this country, and liked America so well that he remained here.

When the Buffalo Symphony Orchestra was organized several years ago with the late F. C. M. Lautz and John Lund at its head, Mr. Fricke was brought here by Mr. Lund as 'cello soloist. He made his home in this city from that time and for several years was the 'cellist in the Iroquois Hotel orchestra, but after his accident never played again.

The railroad company gave him \$8,000 after much litigation on account of his injuries.

The Kaiser as a Humorist.

BERLIN, Aug. 14.—Emperor William is about to join the ranks of the humorists and a book containing 333 witticisms alleged to have been perpetrated by the august ruler is on the verge of publication. A sample of a number of musical jokes is the following:

A new pianist had been thrashing the Kaiser's piano for half an hour or more, winding up with a fantasia on "Don Juan." William walked up to him in a patronizing way and said: "Well, I heard Tausig play that piece"—(the pianist bowed low)—"I also heard Rubinstein do it"—(the pianist bowed lower still)—"If I remember correctly, when a boy, I heard Liszt play it"—(the pianist's bow fairly swept the floor)—"but none of them swatted it as furiously as you."

The direction of the Imperial Opera House in Vienna is apparently not in great demand. Felix Mottl and Ernst von Schuch have both declined it, and it is now said that Ernest Van Dyck may be invited to take it. His career was made there, and as the singer has long been anxious to become an impresario it is supposed that he will accept.

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BALDINI BATHES IN BLUE.

Singer's "Real New York" Sea-Suit Charms Venice Nobility.

Mme. Iona Monte Baldwin, the prima donna whose *Carmen* made New Yorkers fan themselves even during the chilly days of last April, is having the time of her life in Venice, according to dispatches that have come home from the city of the Adriatic.

She has made the hit of her career at Lido, which is to Venice something like what Atlantic City is to New York, with her American bathing suit. It seems that the common or garden bathing suit of Lido would make a Coney Island "costume du bain" swell, or do the opposite of shrink, with pride. The women wear creations consisting of long, loose trousers reaching a trifle below the knee and some kind of a waist affair cut like a pajama coat. Also, the women wear neither stocking nor slippers.

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UNKISSED FLAUTIST TO PLAY HERE.

Marguerite de Forest Anderson Comes Home After Great English Success.

Marguerite de Forest Anderson one of the very few flautists of her sex who have won distinguished success here and abroad, attributes a degree of her skill to the fact that she is not in the habit of kissing. It is not that she is a crank on the microbe-transmission theory, but it is because she believes that osculation shapes the lips in a way detrimental to the melody-creating application to a flute.

After an absence of three years Miss Anderson has recently returned from England where she made many extremely successful appearances, especially at Queen's Hall, and where she was assisted by the Queen's Hall orchestra. It has been the universal saying that even if she wouldn't kiss she certainly did not waste the sweetness of her lips upon the desert air, but imparted it to the notes of her beloved instrument.

Miss Anderson will tour the United States during the coming season and it is confidently expected that she will duplicate here her gratifying success abroad.

The young woman is of an old Maryland family. She began her musical career with the organ and then at the New England Conservatory studied singing, the violin, and the pianoforte. Owing to a serious carriage accident, she was obliged to abandon music altogether for a time, and it was not until eight years ago, on the advice of a specialist for consumption, who said that her lungs were seriously affected, that she took up the flute.

After receiving lessons on this instrument under her master, the late Eugene Wiener, of



MARGUERITE DE F. ANDERSON
Accomplished American Flautist, from a photograph taken by a "Musical America" Staff Photographer.

New York, prophesied a future for her if she dropped her other musical subjects and studied the flute seriously. Miss Anderson followed this advice and has discovered very beautiful music for the instrument by the masters, such as Bach and Mozart.

In London Miss Anderson took lessons under Albert Fransella.

Chaliapine, Now a Great Artist, Used To Work for Seventeen Cents a Day.

Féodor Chaliapine, the Russian basso, who is to sing at the Metropolitan Opera House next Winter, attained his present eminent position as an artist only after trying many other ways of earning a livelihood. Tracing his history from his birth in Kasan, where he learned to read and write and was apprenticed, at an early age, to a shoemaker, he said recently:

"At sixteen I was employed in a shop in Kasan, at the corner of the Grand Palace. Opposite was a baker's shop, where I used to go for bread every day. Down in the oven of that shop worked Maxim Gorky, naked to the waist. He had not begun to write then. He was leading the hard existence of a Russian workman, and his vocation was slowly awakening within him. We did not know each other.

"Later, being tired of Kasan, I obtained a situation as a forwarding clerk in the service of the Ural Railway Company, at the station of Oufa. Not far from me a man was engaged in testing wagon wheels and shunting operations—that was Gorky. We were still ignorant of each other's existence. But he had commenced to send articles to the newspapers. When I read

his first book his distress touched my soul. I said, 'He is my brother, and some day, when I shall have realized my dreams of being a great artist I shall go to him.'

"I changed my occupation once more, and on the banks of the Volga worked at loading melons on a cargo boat. We stood on the quay and gangway, ten or twelve in a row, and passed enormous melons from one to another until they reached the hold. Sometimes one of the melons would fall into the water, and then the air was filled with insults and menaces. All this for 17 cents a day—and that was my life for ten years.

"But I was fond of the theatre and every now and then I would throw up my job and join some company of strolling players. I was in turn comedian, singer in operetta, street vendor, handy man at the theatre at Tiflis, porter, chorister at Kasan and eventually I was introduced to Professor Oussotof, of Tiflis, who gave me my first real lessons. These led to such results that I was engaged as basso at the Opera in St. Petersburg.

"One evening, when I had entered my dressing room after the performance, some one knocked at the door. When I opened it there was a stranger before me.

"'I am Maxim Gorky,' he said. 'I know all about you—we are brothers.'

"And we became great friends.

Like a good many of his compatriots, Chaliapine has been in prison.

"It was," he explains without any emotion, "the result of a judicial error. I was in Moscow when the disorders broke out. They knew that I was a friend of Gorky and I did not conceal my sympathy for those of my unfortunate countrymen who demanded a better regime. But I did not mount the barricade and I certainly was innocent of complicity in any plot whatever. But a statement appeared in one of the papers that I had been seen marching in the front rank of the revolutionists. By this time I had returned to St. Petersburg, but the statement was copied into other papers. I was arrested, clapped in jail and kept there for five or six days before I was even examined. But I have accustomed myself to be prepared for anything."

Chaliapine admits that, although he has his opinions and does not hide them, he is a singer and nothing more.

"You cannot," he says, "transform yourself on the instant into a leader of the people. When I am preparing a new creation I am possessed by my role from morning to evening. It lives with me, and that alone occupies my mind. Every one to his art or his profession. How should I know what is necessary to the salvation of Russia when I shall be all next year far from my country—six months at the Metropolitan Opera of New York, then at Monte Carlo and afterward at Milan?"

PITTSBURG HONORS ADOLPH FOERSTER

His "Dedication March" Will Be Played at New Music Hall's Dedication.

PITTSBURG, Aug. 12.—Pittsburg's new music hall, at the Exposition, will be dedicated on Wednesday evening, August 28 and at the same time a signal honor will be conferred upon one of the Smoky City's favored composers and musicians—Adolph M. Foerster.

There will be various interesting ceremonies attached to the dedicatory exercises which will mark the opening of the nineteenth season of the Exposition, and at the same time give over to the Pittsburg public the handsome new music and convention hall—the largest hall of its kind in this end of the State.

The new hall will be formally thrown open at 7:30 o'clock Wednesday evening, August 28, when Frederick Stock and the Theodore Thomas orchestra will play Mr. Foerster's "Dedication March," which was written for the dedication of the Pittsburgh Carnegie music hall and played November 7, 1895, by Walter Damrosch and the New York Symphony orchestra. It is founded on the notes "A. C.", initials of Andrew Carnegie; to whom the work is inscribed. A tribute is paid to the memory of Stephen C. Foster, whose "Old Folks at Home" is incorporated in the march.

Every effort is being made to have the music hall ready for the opening and the contractors and Manager Fitzpatrick, of the Exposition, give assurance of this. The concrete floor is about finished and the new stage is taking definite shape now.

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WISCONSIN SINGERS PLAN FOR FESTIVAL

Milwaukee Liederkranz Will Play Important Part at Saengerfest.

MILWAUKEE, Wis., Aug. 12.—The Liederkranz, of Milwaukee, has been asked to sing an individual selection at the great Saengerfest in La Crosse, late this year. This is the largest singing society in Milwaukee. Henry Schrank, one of its leading members, intimates that the society will accept and he will probably head the party which will go to La Crosse.

Word has been received here that at a session of the music committee of the saengerfest held in La Crosse, it was decided that all the various male choruses should begin an active rehearsal of the music of the reception concert to be given on the first evening of the saengerfest. The three societies will practise their songs separately in their halls and will meet once a month for a general rehearsal.

All singers who wish to participate in the reception concert must associate themselves with one of the societies before October 1, for no persons will be allowed to join in the event after that date. The secretary and Professor Frey were requested to get all the material available for a chorus of mixed voices which is to occupy a place in the reception concert as well as the matinees to follow. The male singers will be requested to assist in securing women's voices for the occasion. A children's chorus was considered, and it is now certain that this feature will be prominent on the program.

It was the opinion of the music committee further, that Anna Hickisch should be secured, if possible, as the soprano soloist. The plan will be laid before the central committee which is to meet in La Crosse.

M. N. S.

KALTENBORN HONORED.

Receives Flowers and Tea Service at 500th Concert.

At the occasion of his five hundredth concert, a huge audience, perhaps the greatest of the season, greeted Franz Kaltenborn and his orchestra at the St. Nicholas Garden Tuesday evening of last week.

A number of composers were guests of Mr. Kaltenborn for the evening and an excellent and well balanced program of classical and popular music was rendered to enthusiastic encore-demanding listeners.

Several floral pieces were given Mr. Kaltenborn during the evening and the climax was reached when he was presented a beautiful silver tea service.

Wilhelm Mengelberg intends to produce Max Schillings' opera "Moloch" in concert form in Amsterdam next Winter. One act of the work has already been given in oratorio form in one of the German cities, creating a better impression than the stage production.


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NEW YORK, SATURDAY, AUGUST 17, 1907

Musical America has risen to chronicle the national endeavor, the national work in music, and to establish a principle, the principle of honesty and justice in musical journalism.

AMERICAN COMPOSERS' DUE.

Though all doubts as to who will be the managerial head of the Metropolitan Opera House next season were practically set at rest by the statements made by Otto H. Kahn on his return from Europe, public interest in the burning question of who will be chosen ultimately to succeed Mr. Conried will not languish, though the subject be temporarily shelved. Records of the methods pursued by applicants for the position to secure their goal may not find their way into the newspaper columns with such frequency as has been the case during the last six months, but the various cliques will continue their machinations with unabated energy, even if with less feverish and obtrusive zeal.

Whatever the qualifications the different aspirants may boast, it is of the utmost importance to the welfare of American composers as such that the directors in power choose a man imbued with the desire to give our creative musicians fair play and encourage productivity on their part on a larger scale than existing conditions justify them in attempting. At present, if an American composer tries his wings in the domain of grand opera and is ambitious to have it subsequently produced, he has to take it to Europe. There he consults impresario after impresario before he succeeds in making engagements for a public performance, or more strictly speaking, in the average case, before he can persuade himself to meet their exorbitant terms, for the American composer is regarded as legitimate financial prey by the foreign impresario. He cannot hope to have it staged in this country before foreign critics have passed a verdict; to let those critics hear it

is an expensive concession to his ambition. It is all very disheartening.

Oscar Hammerstein, it is true, has taken the initiative in a movement to show honor to our prophets in their own country by commissioning Victor Herbert to contribute an opera to the coming season's repertoire of the Manhattan Opera House. But it requires definite action on the part of all of our impresarios to bring about any radical improvement.

There is another point that merits consideration. Nowhere else in the world is so much money spent on opera by the public as in New York. That public, therefore, has a right, whether it realizes it or not, to hear the works of its fellow-countrymen and so be enabled to judge for itself of America's radical progress in creative art and of its possibilities and distinguishing characteristics, as compared with the standards the Old World has established.

REPORTING MORGAN'S CONCERTS.

At one of the recent concerts of the Ocean Grove season, Tali Esen Morgan took occasion to criticize the attitude of the New York daily papers toward the musical season at the famous seashore resort. He pointed out that, despite the artistic importance of these musical presentations, the fact that audiences number about 10,000 at each concert and the really national significance of the series, the metropolitan dailies, who faithfully record the arrival of every Tom, Dick and Harry at every hotel and boarding-house, were satisfied to tell in a paragraph or two, what occurs at these festivals. Furthermore, these reports are written in "past tense" before the concerts are given, in order to "make the early edition."

Anyone who has attended these Saturday night concerts and then on Sunday morning read the reviews, cannot help appreciating the merits of Mr. Morgan's complaint. The truth of the matter is, that the concerts are not only "written up" prematurely, but the accounts are lodged away in the magazine sections of the big Sunday papers, which are printed and folded before the sun rises on the day the affair takes place.

If Mr. Morgan's work were merely ornamental, and designed purely to satisfy the fancies of the great, care-free crowd of Summer visitors, one might excuse the daily papers for their zeal in presenting articles to their Jersey Coast readers with such despatch. But this concert series is deserving of more serious consideration; it represents a successful attempt to follow the highest standard of American musical effort, not by a purely local contingent but by musicians from all parts of the country working under a leader who fully appreciates the responsibility of his position and is thoroughly capable of fulfilling his mission.

It is reasonable to suppose that after Herr Direktor Conried's exciting experience with the Swiss peasants, there will be some realistic mob scenes at the Metropolitan next season.

Philadelphia has a new musical journal. The editor is evidently an ardent admirer of MUSICAL AMERICA, for his "correspondence" from all parts of the country strongly suggests the use of a paste-pot and a copy of this paper. In a way, it's a compliment, but it would be fair to the readers of the Quaker City periodical to inform them occasionally, of the source of their information.

The daily newspaper music critics are gradually returning to their desks in Park Row. William Chase, of the "Evening Sun," who makes the most prosaic announcement of a chamber music concert sparkle with wit, comes fresh from his honeymoon to continue writing his 180 lines of comment six days in the week. Edward Ziegler, of the "World," is described by a brother critic as "steeping himself in the romance of 'Tristan und Isolde'" and Dean Krebs, whose luxuriant blond curls are

so conspicuous in New York concert audiences, is winding up his annual stay at Blue Hill, Me., where he is translating a monumental life of Beethoven. W. J. Henderson, of the "Sun," is sharpening his caustic pencil and Richard Aldrich, of the "Times," is scheduled for an early return from his sojourn in Europe. All of which causes their prospective victims, in concert and operatic circles, to shudder with fearful expectancy.

CONDITIONS IN MILAN.

Not So Dark as They Are Painted,
Writes Correspondent.

To the Editor of MUSICAL AMERICA:

The article "American Students Arriving in Milan" has called forth much protest on this side. In every career or profession there is a darker side, but as things are depicted in the darkest colors in that article, an explanation, a reason why such a deplorable state of things has come about, is not out of place.

It is a fact, corroborated by evidence enough in Milan, that there will always be over-anxious American students willing to pay sums to get a débüt whether fit or unfit (generally it is the latter). Some poor impresario can always be found, ditto a poor conductor, and thus the corruption has set in, and difficulties made for the others. One can say unhesitatingly that Americans have only themselves to blame when cases occur where they have been duped or imposed upon.

The correspondent says "it is a well-known fact that foreigners never débüt except in smaller theatres, and in towns of no musical importance."

Just so; does he expect débütantes to come out at La Scala, or say the Metropolitan Opera? He must also ignore the fact that an impresario dare not bring débütantes to an important theatre. In Italy, theatres of larger towns, the municipality pays a "dot" and subscribers a subvention to have a season of grand opera with finished artists, and no débütantes.

In the face of the statement I will quote where some Americans sang in 1906-7. Eleanor de Cisneros at La Scala, Milan; Richard Martin, Dal Verme, Milan; D. Henderson, Teatro Lirico, Milan; Blanche Hamilton Fox, Pisa; Elie Rose, Argentina, Rome; Ella Hoffman, San Carlo, di Napoli; Clara Sexton, Liceo di Barcellona—all first class operas.

Jean de Reské had to débüt at Como, and we won't mention what his pay must have been then!

The correspondent further gives the startling announcement of great numbers of American music students arriving daily—in Milan their number is exceptionally small. Of course there will always be a host of disappointed ones, doing their utmost to prejudice others.

Teachers' fees vary for the native and the foreigner. The teachers of reputation and known respectability have generally printed circulars. The highest priced teacher I know of in Milan happens to be—an American, but her pupils are never heard of. Still, if a teacher should wish to make a concession, or say even tuition on credit, as is often the case, he has a right to do so; it is not always the beautiful voices and greatest talents that have the most financial means—it has been proved quite the contrary.

A. M. E.

Although the works of Alfredo Catalani are just coming into the knowledge of other countries the composer has been dead since 1893, when he was only 39. His first opera, "La Falce," was sung in 1875 at Milan. His other operas are "L'Elda," 1880 at Turin, from which "Lorelei," recently produced in London and slated for the Metropolitan next Winter, is taken; "Dejanira," 1883 at Milan; "Ero e Leandro," 1885 at Milan; "Edmea," 1886 at Milan, and "Le Wally," which is regarded as his masterpiece, 1892 at La Scala.

* * *

One does not hear much of Christine Nilsson nowadays, observes a London paper. It is over forty years since she made her first appearance in England as *Violetta*. Thirty-five years ago she was married in Westminster Abbey by Dean Stanley, and on the death of her husband she remained a widow for some years until her marriage with the Count de Miranda in Paris. Her wedding was followed by her retirement from the opera and concert platform. Since then she has lived most of the time in France and Spain.

* * *

Giordano's new opera, "Marcella," which is founded on events in the life of Mme. Sembrich, will be sung first in the early Fall at the Teatro Lirico in Milan.

PERSONALITIES

DANIEL BEDDOE

Beddoe.—Dan Beddoe, the popular concert and oratorio tenor, whose name figures prominently in the advance notices of the principal musical events of the coming season, is noted as one of the most genial and whole-souled members of the profession. He is especially happy in his home life. The accompanying illustration represents him and his small son near his home in the Bronx.

Bonci.—Alessandro Bonci, who was especially engaged for the closing weeks of the Covent Garden season and is singing this month at Ostend, will make a tour of the principal Italian cities before returning to New York to assume his position at the Metropolitan Opera House.

Rider-Kelsey.—Corinne Rider-Kelsey, the American soprano, who is to make her débüt in grand opera at Covent Garden next Summer, is a native of Toledo, Ohio. She received her musical training at the New York College of Music and began her professional career four years ago.

Hildach.—Eugen Hildach, the German singer and composer, fell while mountain-climbing near Boen, in Tyrol, recently and was slightly injured.

Fay.—Maud Fay, the California soprano at the Munich Court Opera, who sang the part of the Countess in one of the performances of "Le nozze di Figaro" in the Mozart Festival in the Bavarian capital, will also participate in the Wagner Festival, alternating with Berta Morena as *Elizabeth*, with Frau Koboth as *Eva*, and with Morena and Marie Wittich as *Sieglinde*.

Burrian.—Carl Burrian, the Dresden tenor, who sang *Herodes* in the single performance of "Salomé" at the Metropolitan last Winter, has received the degree of Officer of Public Instruction from the French Government, in recognition of his services to art in participating in the Paris production of the Strauss opera. As already noted in MUSICAL AMERICA, Olive Fremstad and Emmy Destinn were similarly honored.

Consolo.—Ernesto Consolo, the pianist, now of the Chicago Musical College, is resting at First Creek, Wis.

Copp.—Evelyn Fletcher Copp, the originator of the well-known Fletcher Kindergarten Music Method, is the central figure of a summer colony near Waterloo, N. H. There are forty-five exponents of her system studying with her there.

Barrientos.—Maria Barrientos, the Italian coloratura soprano, who is a favorite of South American audiences, has married a wealthy South American merchant.

Maurel.—Victor Maurel, the eminent French baritone, who retired from the stage several years ago and has since been teaching in Paris, reappeared a short time ago in Spain, as *Rigoletto* and received an ovation. In his prime he had scarcely a rival on the French stage as a vocal and dramatic artist. He is now in his sixtieth year.

Sharpe.—Ernest Sharpe, the Boston basso, who has been exploiting American songs in London and on the Continent, in addition to giving recitals of works by the modern Germans, has returned home. Traveling extensively during their absence, Mr. and Mrs. Sharpe "put a girdle round the earth."

Cahier.—Mrs. Charles Cahier, the American mezzo-soprano at the Vienna Court Opera, is filling a special engagement at the New Royal Opera House (Kroll's Theatre) in Berlin this month. *Carmen* is one of the rôles she is to sing there.

JOSEPHINE SWICKARD RETURNS HOME

Completes Studies Abroad to Enter American Concert Tour.

Josephine Swickard arrived this week from Rapallo, Italy, where she has been studying the art of singing, three languages (Italian, German and French) and an extensive repertoire of the best concert songs. Before Miss Swickard first went abroad she was a well known singer of more than amateur ability, and her friends predicted for her an eminently successful future.

Her voice is a high, exceedingly brilliant soprano which has been subjected to the most careful and intelligent cultivation ever since she went to Italy. For some time she was a pupil of Signor Vannuccini in Florence, afterward going to Rapallo to be the pupil of Reinhold Herman, composer, conductor, well known in New York. Maestro Herman has taken the greatest pride in directing Miss Swickard's studies and considers her now able to take her place among the first American or European concert singers.

On December 4, Miss Swickard was the vocal artist at one of the six concerts of the Waldemar Meyer Quartet in Berlin—the other artist being Heinrich Grünfeld, cellist. The concert took place in the Saal der Singakademie, under the direction of Hermann Wolff. The program is reprinted that all music lovers may share in the knowledge of the rise of another native musician:

1—Josef Haydn—String Quartet. Op. 76. No. 1, in G major.

Allegro con spirito.

Adagio sostenuto.

Menuetto Presto.

Allegro ma non troppo.

2—Wolfgang Amadeus Mozart—Arie aus "Il Re Pastore," for soprano with violin obligato.

Miss Swickard.

3—Lieder—Franz Schubert: Clärchens Lied.

Johannes Brahms: Walde seinsamkeit.

Leo Delibes.

Lied der Almee.



JOSEPHINE SWICKARD
American Soprano Who Has Returned to America After Two Years of Study in Europe

Miss Swickard.
4—Franz Schubert—String Quintet, Op. 163, in C major.
Allegro ma non troppo. Adagio Scherzo.
Allegretto.

Following the Berlin concert, where Miss Swickard made a pronounced success, receiving enthusiastic applause after the Mozart number, and giving three encore songs, she held an informal reception in her dressing room where she was submerged in flowers. For the next week or more Miss Swickard was kept busy in Berlin with drawing-room recitals, singing later in another Meyer concert in Stettin, Mme. Gadski's native place.

J. E. Francke, the well known manager of musical artists, is now booking Mme. Swickard for a tour, commencing November 1.

Intuitive Perception Is Life-Blood of Piano-Playing, Says Paderewski

The attitude of great artists towards their art is invariably interesting to their concert-room admirers, and many well-balanced musicians will experience a sensation of satisfaction in finding their own opinions confirmed by Ignace J. Paderewski in a sanely-conceived article in the "Planet."

"There is, of course, more than one branch of piano-playing, and there are more ways than one of making a living out of the instrument," remarks the eminent Polish pianist. "There is, for example, a great deal to be learnt in the art of accompaniment, an art at which some of the most brilliant pianists would acquit themselves but indifferently well. I sometimes think that good accompanists are, like poets, born and not made, for their adaptability and sympathy are qualities which can hardly be taught. Those who excel in this by-no-means easy art can command excellent incomes, and even those who are not at the top of the tree need never starve."

"Then, again, for many the teaching of music has proved to be a very lucrative profession. Although unable themselves to reach the heights of musical attainment for which they have striven, it is quite possible they may have the means of guiding the young idea into the right path. They may have the knack of explaining and teaching sound musical principles, which will prove invaluable to their pupils, and save them from that sin into which some would-be pianists fall, namely, the mechanical and spiritless reproduction of so many bunches of notes played without feeling, expression or understanding! This fault is a very common one in England, where any display of very natural emotion by the young pianist is very promptly discouraged, which means that he is being taught to ignore one of the most vital elements in successful piano-playing."

"The piano gives expression in the most eloquent form to all the human emotions. It is an instrument that must stir the soul of any artist, and the man who remains unmoved when he hears good music well rendered on the piano can never himself hope to become an effective pianist. How foolish, then, to discourage the young stu-

dent who cannot help betraying his emotions when seated at the piano! The very fact that he feels the music shows that he understands it, and is in itself a promising sign for his future. To quench those feelings is to prejudice his chances of success, and yet how many a young man's chances are thus prejudiced every year!"

"Let every student continually bear in mind the fact that to feel the music before him is one of the first steps towards being able to play it, and that this intuitive artistic perception is the very life-blood of piano playing. The pianist who crushes down his every emotion, so that it does not appear in his music, never rises above mediocrity. All the successful instrumentalists of the day who attract large audiences all over the world are men who let their very souls speak through their fingers."

\$500 FOR "MESSIAH" SCORE

Overture to Weber's "Oberon" and Other Manuscripts Sold in London.

The score of Handel's "Messiah," which was offered for sale at an auction of manuscripts and letters of famous musicians and authors in London recently, was bought by a Mr. Reid for \$500. This score is the version belonging to the late Otto Goldschmidt, the husband of Jenny Lind, and is the third known in the handwriting of J. Christopher Smith, the composer's amanuensis. Owing to commissions on the book, the bidding began at \$425.

At the same sale Carl Maria von Weber's autograph score of the overture to "Oberon," on six pages, together with two drawings, one of Weber's head, realized \$295. Weber wrote this overture at the house of Sir George Smart in 1826, and the manuscript passed successively to William Hawes, the singer, and W. H. Kearns, the dilettante. Three small fragments of Mozart's writings, including part of a fugue in E flat, went for \$155 and Beethoven's sketch of the coda of the scherzo of the Ninth Symphony brought \$130. As for eight letters written by Wagner to Henriette Moritz in 1851-3, the set brought \$230.

The Weber Piano of To-day

THE really great pianos of Europe and America—those possessing a distinct individuality—can be numbered almost on the fingers of one hand. In this very limited class the Weber Piano has held a place ever since that genius of pianoforte construction, Albert Weber, brought it into existence in the year 1852.

Piano standards are constantly being advanced. The ranking piano of fifty or even ten years ago cannot retain its premier position, unless it has made rapid strides forward. Standing still in these days means distinct retrogression.

No piano has of late made such rapid progress, has so notably advanced its artistic standards, as the Weber. The musical world has been quick to appreciate this fact, and one great artist after another has added the weight of his personal endorsement to the Weber's prestige.

The Weber Piano of to-day has progressed beyond the point where it ranks merely as "one of the few great pianos of the world." In view of the preference being given it by the foremost pianists and musicians of the world, and of the fact that its artistic ideals are constantly being promoted by the greatest corps of musical and constructional experts ever assembled, the Weber yields precedence to no other piano whatsoever, here or abroad.

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An item of musical news from the insect world is that an American is said to have trained a silkworm to sing cocoon songs.—"Punch."

Brown and his wife seem to be very fond of musical comedy?"

"Yes, indeed; his wife goes to see what the women in the audience have on, and Brown goes to see what the girls on the stage have off."—"Life."

Bacon—Who's that singing in the kitchen?

Egbert—That's my wife. She always sings at her work.

"Well, I hope to gracious she's doing the work better than she's doing the singing!"—Yonkers "Statesman."

"Where have you been lately, little one? I haven't seen you at Sunday-school for some time."

"Oh, please, miss, I'm learning French and music now, so mother doesn't wish me to take religion just yet."—London "Tatler."

"Mr. Screechman sings without expression."

"That's a fact. You can't see much of his face when his mouth's open."—"Ally Sloper's Half Holiday."

Hostess—"John, Miss Skreemer and Mr. Borall are both here. How are we going to manage them."

Host—"Both at the same time, Maria."

You get Miss Skreemer at the piano, and while she's singing I'll take Borall and a lot of fellows over to the far corner of the room and have him unload all his stories on us at once."—Chicago "Tribune."

MASSENET'S POPULARITY.

French Composer's Works Sung Ninety-three Times at Opera Comique.

Six operas by Massenet were sung last season at the Opéra Comique. He enjoyed in all ninety-three representations with "Marie Magdalene," "Grisélidis," "Le Jongleur de Notre Dame," "Manon," "La Navarraise" and "Werther."

Erlanger's "Alphrodite," in which Mary Garden made her greatest success, had fifty-four representations, although it is characteristic of French taste that it has not been announced in another opera house in Europe. Both "La Bohème" and "Mme. Butterfly" had twenty-seven performances, Charpentier's "Louise," twelve, "La Traviata" and "La Fille du Régiment," ten. "Mireille" was sung the same number of times, and other works given were "Fra Diavolo," "Les Noces de Jeannette," "Les Dragons de Villars" and "Le Barbier de Séville."

Eugene Ysaye Fined.

ANTWERP, Aug. 10.—Judgment was entered in the Antwerp courts recently in the case of Eugene Ysaye, the famous Belgian violinist, and his brother, Theo Ysaye, the composer, who were charged with assaulting a railway guard while traveling from Antwerp to Brussels in March last. The guard alleged that when he asked to see their tickets the defendants boxed his ears with such violence that he had since become deaf. MM. Ysaye, who denied the charge, were each fined \$30, and were ordered to pay the guard \$1,600 damages.

Boston Teacher Buys a Farm.

BOSTON, Aug. 6.—John Orth, the well-known teacher of piano, has bought a farm at Dover, Mass., where he is spending the summer with his family. D. L. L.

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BISPHAM

What the Gossips Say

"The Flying Dutchman" Stranded.

David Bispham says that one of the most amusing incidents in his experience happened during a performance of "The Flying Dutchman" at Covent Garden when Mme. Gadski was the *Senta* and Dr. Karl Muck was conducting.

"I felt in my bones that something would go wrong that night," observed Mr. Bispham when relating the occurrence not long ago, "and I prevented one catastrophe myself, only to encounter another. On reaching the darkened stage from my dressing-room I found that what should have been my sombre and ghostly craft was brilliantly illuminated by two huge lanterns. I constituted myself a Boreas, and by vigorous blowing and voluble use of a strong line of Anglo-Saxon succeeded in 'dousing' the glim."

"But when my craft sailed onto the stage it came to a sudden standstill ten feet from the shore, at which I was supposed to disembark. One of the wheels was stuck in a crack in the stage, and the heaving and tugging of the man acting as propeller failed to budge it. The orchestra reached the end of the prelude and stopped, for I refused to go on until I reached terra firma. The distance was too great to jump and I didn't care to swim. Poor Muck laid down his baton in despair and the audience tittered—a titter that developed into a roar when two stage hands beneath the vessel were heard to exchange the following:

"Why don't you shove 'er along, Bill?"

"'Ow can I w'en the blahsted thing's stuck fast in the stige?"

At last the stage carpenter 'waded' out with a plank, which he solemnly adjusted, one end on the vessel, the other on the rock.

"Now, then, ye can get hoff sir," announced he, and the audience collapsed with laughter. But the opera went on."

Paderewski Proud in Poverty.

At one time Paderewski lived in Paris in a condition of extreme poverty. But the turning point of his career came when a foreign princess engaged him for a private performance at a fee of twenty dollars.

There was a fashionable audience and Paderewski played his best. His efforts were successful, and the congratulatory remarks of some members of the audience were crowned by the princess's request that he should use her carriage to ride home in.

But though Paderewski was poor he was proud.

"Madam," he said, "my carriage is at the door."

Seizing an opportunity, he slipped out by another door and walked home.

The Classical Quartet.

"O, be ye still!" the alto sighed,
"O, be ye still," then she repeated;
The tenor listened, open-eyed,
And sang in accents slightly heated:
"Oh, be ye still!" then both together
Raised up their tones with goodly will,
Bass and soprano slipped their tether
And all combined: "O, be ye still!"

An instant's pause, save for the sound
Of chords upon the grand piano,
Then, with a voice that gave a bound:
"O, be ye still!" shrieked the soprano.
"O, be ye STILL!" roared forth the basso
In tones that set your blood a-chill;
Again the quartet sang en masse: "O,
O, be ye still; O, be ye STILL!"

The tenor then made the request:
"O, be ye still," in measure soaring;
And deep from out the basso's chest
"O, be ye STILL!" again came roaring—
"O, be—O, be," the fair soprano,
"O, be—O, be—O, be"—until
Once more they drowned the loud piano
With one impressive "Be ye
STIL-L-L-L!"

"O, be ye still," the alto wailed,
"O,
be—
ye—
e—
e—
e—
e—e—e— the basso grumbled,

O, be—e—e—ye—e—e—" the soprano
sailed,
e—e—e— STILL-L-L-L!"
e
e

"O, be ye—" the tenor jumbled,
And then in one tremendous yelling
They surged into a vocal mill
And set the echoes all pell-melling:
"OBYEYESTILLOBEYEYESTILL!"

—Chicago "Evening Post."

* * *

Scheel's Conscientious Cornetist.

Fritz Scheel used to tell of a conscientious cornet player in one of his orchestras who gave an unexpected rendering of a well-known passage. "Let's have that over again," requested Scheel, surprised at hearing a note which was not in the score. The note was sounded again and again.

"What are you playing?" he asked at last.

"I am blaying what am on ze paper," said the cornet player. "I blaz vat is before me."

"Let me have a look." The part was handed to the conductor.

"Why, you idiot," he roared, "can't you see that is a dead fly?"

"I don't care," was the answer; "he was there, and I blayed him."

Music as an Hour-Glass

A well-known bishop relates that while on a visit recently he was awakened quite early by the tones of a clear soprano voice, singing "Nearer, My God, to Thee." As the bishop lay in bed he meditated upon the piety which his hostess must possess which enabled her to go about her task early in the morning singing such a noble hymn.

At breakfast he spoke to her about it.
"Oh, law," she replied, "that's the hymn I boil the eggs by—three verses for soft and five for hard."

COMPOSING AN ORATORIO.

Guillaume Couture Busy Working on "John the Precursor."



GUILLAUME COUTURE
One of Canada's Foremost Musicians and Composers

MONTREAL, August 12.—Guillaume Couture, one of the foremost musicians in Canada, is hard at work writing an oratorio—a religious, lyrical poem—bearing the name, "John, the Precursor." There are three parts, The Nativity, the Predication, the Decollation.

The composer is a pupil of Theodore Dubois and a teacher of harmony; a couple of years ago he composed a Requiem Mass that was performed on the occasion of the religious ceremony for the interment of the late Hon. R. Prefontaine. This proved to be a work of great merit.

The libretto of "John, the Precursor" was written by a curate, Rev. Antonio Lebel, and set in verse by a rising poet of Canada, Albert Lozeau.

C. O. L.

TIRED OF MODERN MUSIC.

Plain People Would Welcome Simplicity After Strauss and Reger Excesses.

Plain people long for a time when the Strauss and Regers shall cease from troubling and the Debussy shall be at rest, declares London "Truth." In a way, no doubt, there is nothing very surprising in this. Since the earliest days of the art the same kind of protests have doubtless been heard. Mozart, Beethoven, Wagner—all of the great ones in turn have been similarly assailed. At the same time, it is permissible to doubt if the pace of the directors was ever before quite so furious as it would seem to be to-day. Is it possible that Beethoven's C minor affected its hearers quite so violently as, say, Strauss's "Heldenleben" when the latter was first produced?

One knows that Beethoven's finest works were criticised and condemned by many of his contemporaries, that it was long the practice to omit the final section of the choral symphony, that the posthumous quartets were reckoned the productions of a mind unhinged, and so on. But even so, it is difficult to believe that quite the same intensity of feeling was excited which Strauss, Reger and the rest at their best—or worst—arouse. Yet it is needless only to recall some of the choicest utterances of the anti-Wagnerians less than fifty years ago to realize that history may be only repeating itself to-day.

Unfortunately, it does not necessarily follow that the composer who most startles and shocks his own generation will prove the greatest delight of later ages, and it is the mistake of too many of the younger musicians of to-day that they fail to recognize this rather obvious truth. Strauss, of course, an indubitable genius. His music may not appeal to all, but no one can deny its wonderful qualities.

Unluckily, the same hardly applies to the works of some of those less richly endowed, who, fired by his success, strive to follow in his footsteps. Just as a generation ago it was a case of Wagner or Brahms with all the younger men, so to-day Strauss and Debussy are the idols to whom aspiring youth loves to play, in Stevenson's phrase, the "sedulous ape." England, it may be, has not at present suffered very greatly in this way, but in France and Germany the case stands very differently.

Meanwhile for the young composer prepared to give the world—not Strauss-and-water or Debussy-au-lait—but something new and original of his own, which the world will really like, there surely never was such an opportunity as the present.

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ELSON ON HISTORY OF BOSTON'S MUSIC

Well-Known Critic Lectures at "Old Home Week" Celebration.

BOSTON, Aug. 12.—In an unnamed grave on the Common lies the first professional composer of America, William Billings, who was Boston born and bred.

The glorious "Battle Hymn of the Republic," or "Glory Hallelujah," had its beginning as a war song at Fort Warren, in Boston harbor, in 1861, though it was originally a hymn tune in Charleston, S. C. —quite a step from the church to the battlefield, but there was stirring music in religion then.

These facts and many more as interesting were delightfully presented by Prof. Louis C. Elson of the New England Conservatory in an Old Home Week lecture on "Boston in American Musical History." He filled the subject with odd incidents and sang snatches of old songs as illustrations.

The Puritans, he said, looked askance at music, but one of the more advanced men, Mr. Brattle, actually brought an organ to Boston as early as 1699. In 1713 he was daring enough to offer it to the Puritan Church, though with compunctions, for he stipulated that, in case of refusal, it should be given to the church of England. Thus King's chapel won its first organ, the Puritans preferring their bassoon and 'cello as less sacrilegious.

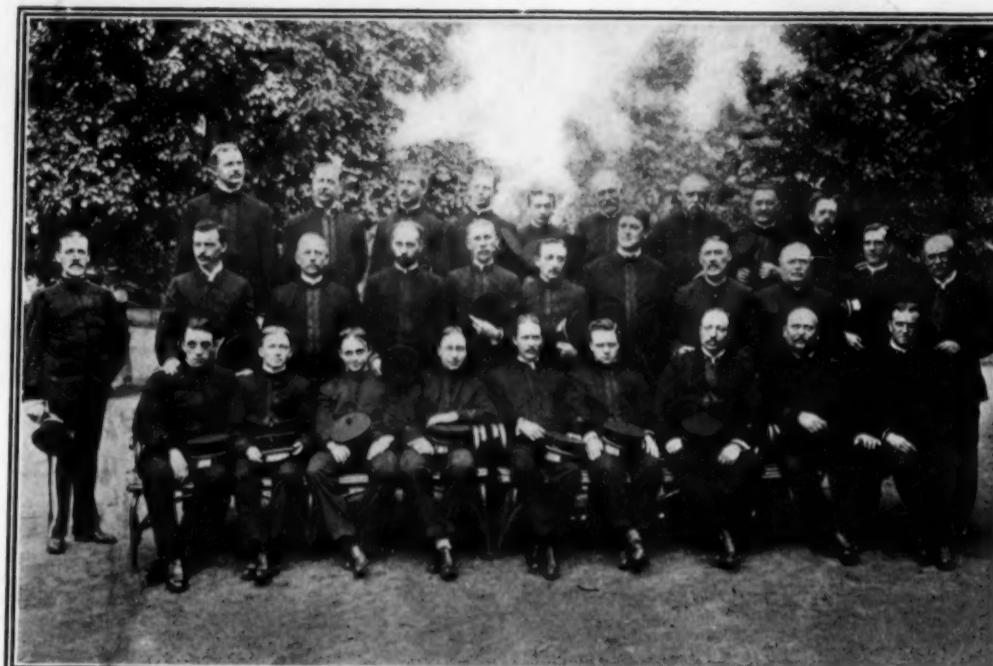
In such an atmosphere, music developed slowly. It was not until the late 18th century that America could claim a native professional composer. William Billings was the first to make music his vocation as well as avocation, and he was evidently not appreciated. It is recorded that a neighbor of the musician tied two cats together by their tails and dangled them screeching over his gate, writing below "Billings' Music;" also, that he was once asked whether he defined snoring as instrumental or vocal music.

The first gathering of the Handel and Haydn Society on Christmas eve, 1815, was unique, with 90 male and 10 female voices, accompanied by 10 orchestral pieces. Music had progressed so far in the general esteem that it was taught in the public schools as early as 1838. In 1881 came the Boston Symphony Orchestra, founded by Maj. Henry T. Higginson.

Boston's part in our national music is certainly picturesque. Just here it should be emphasized that the Hessians did not bring "Yankee Doodle" to America in 1776. It was sung in the streets of Boston by the Britishers under Bradock as far back as 1755 to deride the New England troops with the feathers in their caps. Later, in revolutionary times, the British officers raced their horses across the Common on Sunday mornings,

HALEY'S BAND IN PHILADELPHIA.

Last Week of Excellent Concerts Given Before Woodside Park Audiences.



HALEY'S BAND, WILLIAM A. HALEY, DIRECTOR.

PHILADELPHIA, Pa., Aug. 12.—At Woodside Park Haley's Band has become wonderfully popular. The engagement terminates on Saturday next, and during the last week special performances will be given on Tuesday. The program consists of selections from Wagner, Verdi and Gounod, on Wednesday French and Italian composers; on Thursday, selections from Sullivan, Herbert and Sousa, and on the closing night a "Request" program, one of the numbers already announced being Tschaikowsky's dramatic "1812" overture.

During the engagement good solo work has been done on the saxophone by J. B. Moermans; on the cornet by A. Golopin, and on the piccolo by A. Celio. Among the numbers given have been two by Sousa, which deserve special mention. The

one is a "Suite" called "Looking Upward," which is sufficiently good to be described as a tone poem. The three parts "By the Light of the Polar Star," "Under the Southern Cross" and "Mars and Venus" are graphically descriptive and the themes carried out in an original manner.

Although composed for a military band, wood wind is used in an unusual degree, producing a striking and pleasing effect. The other number was a march, "Pocahontas's Daughter" and this was its first public presentation.

Intended to portray musically the story of Pocahontas its weird strains doubtless typified Indian music. Musically effective, it adds another to the many successful compositions from Sousa's pen.

The work done by this band under Mr. Haley's direction has been so good as to justify the hope that it may soon again visit Philadelphia. A. H. E.

and played "Yankee Doodle" before the Park Street Church to annoy the colonists within.

"The Star Spangled Banner," originally a drinking song, composed by Mr. Arnold, was first known to America in 1798, when Robert Treat Paine used the tune for his words to "Adams and Liberty." The song was instantly popular, and Mr. Paine received \$750 for the copyright—an unheard of sum in those days.

But the song that is distinctly Boston's own is "Glory Hallelujah." Prof. Webster's regiment first sang it as a war song at Fort Warren, Boston harbor, in 1861, and it was not the famous John Brown whom they mounted, but a humble member of their own ranks. A thousand strong they sang it, marching across the Common.

Boston went wild over it, and then New York. It spread throughout the camps until the song that began as a hymn tune in South Carolina sang itself into history as one of the famous war songs of the world.

There were 274 performances of operas and operettas at the Cologne Stadttheater during the past season. Wagner headed the list with thirty-six performances, then came Lortzing with twenty-one, Verdi with eighteen and Richard Strauss with sixteen. The novelties produced were Weingartner's "Genesius," Strauss's "Salomé," Albert Garter's "Das süsse Gift," Puccini's "Tosca," Cornelius's "Gunlod," Emilio Pizzi's "Vendetta," and August von Oertel's "Die schlafende Prinzess."

LEOPOLD AUER IN LONDON INTERVIEW.

Expresses Opinion that Elman is Greatest Violinist of the Day.

LONDON, Aug. 10.—World-renowned is Professor Leopold Auer, who has arrived in London for a short holiday. A pupil of the great Joachim, he years ago won fame as a juvenile violinist. To-day he is distinguished as a teacher—Mischa Elman is one of his pupils—and he also holds many important appointments in St. Petersburg, where he has resided since 1868, the most notable being that of violinist to the Russian Court.

"I am very fond of coming to London for a holiday," said Professor Auer to a London newspaper man, "because here one has the opportunity of hearing and seeing so many great musicians.

"In St. Petersburg we have great musical activity, thanks to the interest taken by the czar in all matters of art. His majesty is extremely fond of music, and specially delights in hearing played the balalaika, which is a species of guitar with only three strings. The czarina is also a talented musician. She sings well and is a very gifted pianist.

"The Russian Court, however, has always been a supporter of the fine arts, especially music. The father of his majesty helped indeed to make the fortune of my lamented friend Tschaikowsky. Hearing at a concert one day a selection from his opera, 'Eugene Onegin,' the late czar so much enjoyed it that he asked one of his chamberlains if the work had been performed at the Imperial Opera House. At that time there was not the remotest chance of it being staged there, for the composer was in very poor circumstances, and had no influence with the officials. The chamberlain, however, was equal to the occasion, and evasively replied that the opera was in preparation. 'I want to hear it,' added his majesty, and 'Eugene Onegin' was accordingly produced.

"It is a great delight to me to know that Tschaikowsky's works are so much appreciated in England, although it is regrettable that he did not live long enough to enjoy this popularity.

"I am extremely pleased to know that the talents of Mischa Elman are appreciated in England. He is certainly the greatest violinist of the day, young though he may be in years, and if I live until he reaches the age of twenty I am confident that I shall see him regarded by the world as a really phenomenal artist.

"In my opinion, Mischa Elman is the Mont Blanc of violinists, and I think I have found a Jungfrau, in the person of Kathleen Parlow, a Canadian, who makes her debut in Berlin in October. She played in London a few years back, but later retired for further study, and has since become a remarkably brilliant artist."

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MEXICANS GREAT LOVERS OF MUSIC

Pave Streets by Day and Play in Orchestra in the Evening.

WASHINGTON, D. C., Aug. 12.—According to the report of United States Consul-General Hanna, at Monterey, Mexico, a Mexican without music in his soul is not often found. The common laborer who works all day paving the streets may be found in the evening taking a leading part in an orchestra playing classic music.

It is a poor house indeed that has not some sort of a musical instrument, and as prosperity in the country increases so does the business of the dealer in musical instruments. With all their liking for music and their capability of writing it, the Mexicans have as yet taken little interest in the commercial side of it, and few musical instruments are manufactured here. Cotton goods, nails, steel rails, and various other articles of commerce are manufactured in Monterey, but as yet nobody has ever made a guitar here except, perhaps, some lone genius who manufactured one for his own use.

Consequently there is a great demand for musical instruments from other countries. Guitars and mandolins are almost exclusively imported from the United States, though some come from France and Spain. Germany is supposed to be the home of the violin, and nearly all of these instruments used in this part of Mexico come from that country, though an insignificant number come from the United States. In pianos, of which quite a number are sold here, the United States has the best of the trade, the balance going to Germany. In organs the United States is practically unrivaled in this country, very of these instruments in any grade coming from Europe. But there is one general class of instruments in which the United States might do a good business, but as yet does practically none, and that is the instruments which go to furnishing of a brass band.

It is natural in a music-loving country like this that many creditable composers should be developed, and many pieces of music composed by Mexican authors have a wide circulation throughout the United States and Europe, but as yet not much has been done in this country in the way of printing sheet music. Most of the danzas, songs, etc., composed by Mexican authors are sent abroad to be printed, and the German music publishers get the most of this. Music houses in Monterey have sent some manuscript to American publishers hoping to get their work returned more speedily, but they complain that it takes about as long to get it from the United States as it does to get it from Germany.

Heuberger on Brahms.

Richard Heuberger, one of the conductors of the Vienna Männergesangverein, which last May, made such a sensation in this country, contributes to "Kunstwart" an article on Brahms, whom he knew intimately. He emphasizes particularly that master's interest in other composers, citing remarks, which show how highly he esteemed, among his contemporaries, Wagner, Meyerbeer, Bizet, Smetana, Dvorak, Verdi, Johann Strauss, and Robert Fuchs. Playfully he said to Heuberger one day: "With Robert Schumann begins the period of the uncertain one. Schumann did not get a real musical education, neither did Wagner—nor I myself."

MISS DENISON'S SEASON.

New York Teacher Completes Summer Course at Williamsport, Pa.



EMMA K. DENISON

New York Teacher of Singing Who Will Soon Return to the Metropolis After a Busy Season in Williamsport, Pa.

Emma K. Denison, the New York teacher of singing, is nearing the close of a most successful season of teaching at Williamsport, Pa., some of that city's foremost singers having studied with her this summer. Miss Denison will return on September 1, and after a month of rest resume her work of teaching voice at her studio; also continuing as director of music at the Gage School, the training of a Girls' Glee Club at the Madison Square Church House, and the teaching of an advanced grade of the People's Singing Classes, thus assisting Dr. Frank Damrosch in his work.

Last season, Miss Denison was very successful in giving recitals of children's songs, and this work will be resumed this season.

The Williamsport "Sun" speaks in high terms of praise of Miss Denison's work in that city.

Conried Joins Auto Club.

PARIS, Aug. 10.—Heinrich Conried, director of the Metropolitan Opera, has been nominated to membership in the Imperial Automobile Club, of Berlin. Mr. Conried is now taking a short trip in Switzerland and intends to return to Nauheim about the middle of the month to complete his cure.

An unknown opera by Verdi, from the composer's earliest period, is said to have been discovered in a chest in Verdi's villa at Santa Agata. Verdi gave instruction before his death that this chest should be destroyed afterwards unopened, a wish that seems to have been disregarded, if the report has any foundation.

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PLANS FOR MUSIC IN LOS ANGELES

August a Quiet Month, But Managers Prepare For Busy Season.

LOS ANGELES, CAL., Aug. 12.—But one more month remains before the resumption of active musical life in Los Angeles. And, as usual, August is the quietest period of the whole Summer season.

Early September, while not productive of great immediate results, is the germinating month of the artistic year. In those days the new ideas begin to stir and take shape, work in the manifold lines of teaching slowly begins again, visiting dates of distinguished artists are found practically settled, choral enterprises again take up their self-appointed tasks, the various orchestras commence earnest rehearsal for the Autumn concerts, and, for the first time in at least three months, that mysterious and sometimes vague living quantity known as the "musical public," makes its presence known by some show of appreciative interest.

Local teachers are well distributed in their resting spells this Summer. Letters have been received from one in Naples, another in Milan, several in Germany, a number in France, a few in London. Locally, each resort from Santa Barbara to Coronado holds Los Angeles professional people in the happy spell of play-time. Catalina contains her usual colony, and many of the younger ones have made the pilgrimage to Santa Barbara, which, by the way, is a new resort to most of them, no matter how long they have lived here.

The first real thrill of concert activity to be felt in the booking offices of our Broadway concerns Maud Powell, the distinguished young American violinist who will visit Los Angeles during the latter part of October and early November.

Arizona has taken to Miss Powell as one of her native Mexicans takes to chili and frijoles. Reason? Because her scientific uncle, Maj. J. W. Powell, was the explorer of the Grand Canyon. In 1869 Major Powell undertook the exploration of the river with nine men and four boats, starting from Green River City, on the Green River, in Utah. Powell launched his flotilla on May 24, and on August 30 landed at the mouth of Virgin River, more than 1,000 miles by the river channel from the place of starting, minus two boats and four men. But he had made history, and now all Arizona manifests a desire to see his niece.

"Major Powell's niece?" question the local lyceum managers; "Yes? Then send her along. That's all the recommendation we want!"

Agnes Gardner Eyre in Scotland.

LONDON, Aug. 8.—Agnes Gardner Eyre, the gifted American pianist, has gone to Scotland to spend the month with friends there after a brilliant professional visit to London. During July she played at musicales given by Mrs. Ronald, Mrs. Chamberlain, Mrs. Fay, Mr. Gilchrist, and at several of the leading clubs of the city. On September 25 she sails for New York on the *Kronprinz Wilhelm*.

The formal unveiling of the tombstone erected over the grave of Engen Gura, the noted German concert singer, in the Aufkirchen Cemetery on Starnberger Lake, took place on August 4. The monument, which was erected by a large number of Gura's friends and admirers, is the work of Prof. von Hildebrandt, the Munich sculptor.

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MUSIC IN BALTIMORE.

German Singing Societies to Participate in "Old Home Week."

BALTIMORE, Md., Aug. 12.—A special feature of "Old Home Week," to be held in Baltimore during the week of October 13, will be a concert by massed bands in Druid Hill Park and singing by an immense chorus composed of the German Singing Societies, church choirs and school children.

Belle Chamberlain, soprano soloist, with Gennaro's Venetian Band, is pleasing large audiences at Electric Park.

Owing to the intense heat, David E. Francis has decided to discontinue giving lessons in singing for the present.

Eva I. King, organist of St. John's Independent Church, has left for Jamestown, Boston and the White Mountains.

E. K. Eavenson will play the organ at St. John's Episcopal Church, Philadelphia, during the absence of the regular organist.

Hannah Greenwood will spend several weeks at Oakland, Md.

Sadie Thomas, a well-known local musician, has returned from the Jamestown Exposition. W. J. R.



William Emery.

MILWAUKEE, Wis., Aug. 12.—William Emery, the well-known Wisconsin musician, died recently at his home, Fourteenth and State streets, La Crosse, after an illness of four weeks. M. N. S.

Antonin Marmontel.

The death of Antonin Marmontel is announced in Paris, where he was well known as a teacher and pianist. He had succeeded Raoul Pugno at the Paris Conservatory as professor of piano and held the position until his death. As a student he had won many prizes for compositions.

Margaret Fowles.

Margaret Fowles, a well-known musician and composer, of London, Eng., and also prominent as a social settlement worker, died from apoplexy on August 6 at Grace Hospital, Detroit, Mich. Mrs. Fowles is credited with being the organizer of the Clyde Choral Union.

Emil Knell.

Emil Knell, at one time a member of the Metropolitan Opera House orchestra and known in this country and Germany as a capable musical director, died of tuberculosis Sunday, August 4, after a long illness.

Jose Van Den Berg, Naham Franko and Victor Herbert, all of whom were associated with Mr. Knell at the Metropolitan, started a fund for his burial. The services were held at 10 o'clock Thursday morning in MacDonald's undertaking establishment, Thirty-fourth street and Eighth avenue.

Among the medal-winners at the Stern Conservatory, Berlin, this year, was A. Little Grimm, a young American pupil of Alexander Heinemann.

BUSY SEASON FOR VICTOR HERBERT

Composer has Contracts to Supply Several Musical Plays Besides Proposed Grand Opera.

According to an interview which Victor Herbert recently has given, he will be busier this season than ever before. At Willow Grove, Pa., where with his orchestra he has concluded his sixth Summer season of concerts, Mr. Herbert has just fulfilled the first of his new contracts—the score of a comic opera for which Glen MacDonough is furnishing the book.

Mr. Herbert returned to New York Monday to conduct the final rehearsals of "The Red Mill" company, which is soon to begin a long engagement in Chicago. Later in the week he will leave for his Summer home in the Adirondacks, where he will begin work on the score of a musical play for which George V. Hobart is writing the lyrics. Klaw & Erlanger will produce the piece in December.

Not until this task is completed will Mr. Herbert undertake the composition of the grand opera which Oscar Hammerstein has announced as one of the novelties at the Manhattan Opera House. In October the composer will inaugurate a series of Sunday night concerts at a Broadway theatre which hitherto has never opened its doors on a Sabbath.

In the early Spring Mr. Herbert and Henry Blossom, Jr., will put their heads together in an earnest effort to write a worthy successor to "Mlle. Modiste" for Fritzi Scheff.

HERBERT AT WILLOW GROVE.

Closes Season and Gives Way to Sousa's Organization.

PHILADELPHIA, Aug. 10.—Victor Herbert closed a successful season at Willow Grove Park yesterday. By giving high class programs he has attracted a large following of good music lovers, and his engagement has been marked by unusual special performances, notably during the large Elks' convention and at the annual Strawbridge & Clothier Chorus Festival.

At the latter performance Mr. Herbert, owing to the absence of Herbert J. Tily, conducted the chorus and expressed himself as being highly delighted with the work, thus thoroughly endorsing Walter Damrosch's views of the quality of the performance given last year.

Sousa commenced a three-weeks' engagement at the same park to-day and the attendance was reported as being over 60,000.

Schmid's Fairmount Park Band and Stanley Mackey's Municipal Band have also contributed excellent programs and performances during the past week in their respective locations.

A. H. E.

Miss Richolson Resting.

CHICAGO, Aug. 12.—Edna Richolson, the brilliant young pianist, who has been exceedingly busy memorizing her concert programs for the coming season, has gone to the family Summer home at Leland, Ill., to remain until the middle of September.

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LOUISE LOVE ON HER VACATION



LOUISE LOVE

From a Snapshot of the Popular Young Chicago Pianist Taken at Lake Mantanzas, Jacksonville, Ill.

CHICAGO, July 30.—Louise Love, the talented young pianist who gave a series of very successful recitals in New York State last April at Rochester, Syracuse, Buffalo and Niagara Falls, won another triumph at the recent convention of the New York State Music Teachers' Association in Elmira.

On this occasion she received unstinted praise from the critics and made many warm friends among the teachers and musicians who attended the convention. Her perfect composure and modest, pleasing personality, devoid of precociousness, won for her the instantaneous friendship of

everybody with whom she came in contact.

She received the most glowing criticisms in the Elmira, Rochester, Niagara Falls, Buffalo and other papers published throughout the State, and, in spite of her youth, has attained a prominence and position as pianist, that might well be envied by many of her seniors in the artistic circle. She has Summer engagements at the Chicago University, the Old Salem Chautauqua, and at the present time is rustinating at Lake Matanzas near Jacksonville, Ill., and before leaving there will fill an engagement at the Assembly Hall in the Illinois Conservatory of Music.

Miss Love is a member of the faculty of the Bush Temple Conservatory of Music.

C. W. B.

NEW 'CELLIST TO BE HEARD.

Altschuler Engages von Glenn for Russian Symphony Concert.

One of the soloists who will be heard at the Russian Symphony Society's concerts next Winter, is Alfred von Glenn, the famous Russian 'cellist. Modest Altschuler has just announced his engagement by cable.

Von Glenn was the favorite pupil of the great 'cellist Davidoff, who is reputed to have turned out as many noted 'cellists as Liszt did pianists. Von Glenn is professor of his instrument at the Imperial Moscow Conservatory. Mr. Altschuler was one of his pupils.

Lehar Coming to America.

Franz Lehar, composer of "The Merry Widow," will come to this country next month to stage this opera.

FUGERE IN AUTO SMASH.

French S'nger's Machine Collides With Tree, Injuring Him.

PARIS, Aug. 9.—E. Fugère, the well-known singer, who shared many of Mary Garden's triumphs at the Opéra Comique, met with a serious auto accident yesterday on his way to Paris from Royan, a resort on the Southwest coast.

While his machine was traveling at the rate of thirty miles an hour, a tire burst, and the car swerved into a tree and turned over. M. Fugère was badly cut on the left temple and considerably bruised. Nevertheless he was able to return to Royan by train. One of his companions had his leg crushed and the other broke his arm.

Old Story in Leoncavallo's "Maya."

The scene of Leoncavallo's opera "Maya" which the composer has just completed and delivered to the Paris publisher Choudens, who had himself written the libretto, is laid in a Rhenish village. The principal characters are Rinaldo, a landlord, Renato, a young peasant, and Maya, a peasant maiden. The author seems to have taken Heine's lines as a motto:

"Ein Jüngling liebt ein Mädchen,

Es war einen Ander'n gewählt."

Rinaldo loves Maya, but she has chosen Renato. The usual complications are developed.

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CLARK-SLEIGHT

DENVER ANTICIPATES A BRILLIANT SEASON

Rider-Kelsey, Kreisler, de Gogorza, Bispham, Johnson, Charles W. Clark and Others Booked.

DENVER, Colo., Aug. 12.—Plans for the forthcoming musical season in this city are formulating and the prospects are promising. In addition to the Slack series, the Tuesday Musical club will put forward with renewed efforts for popular favor; the Apollo club has made extraordinary exertions, and the Winter symphonies will, doubtless, again be conducted, with soloists of prominence. The pleasant success of the Summer symphonies at the Gardens indicates a greater prosperity next Winter.

The Tuesday Musical club will present for their first concert, Rider-Kelsey, the soprano, who will sing on the evening of November 1. Fritz Kreisler, violinist, will be the next attraction, appearing the last of the same month. De Gogorza will also reappear under the patronage of the Tuesday Musical club, and Louise Homer will be their final attraction in April.

The Apollo club will present for their opening soloist, November 19, Charles W. Clark, baritone. After him will come Edward Johnson, tenor, January 21, and March 3. David Bispham will sing. There is also the promise of a fourth concert with Janet Spencer, the contralto, as the card.

Mme. Calvé's appearance here is scheduled for November 14, according to an agreement made last week.

MR. SHERWOOD PLAYS.

Chicago University Audience Hears Piano Numbers and Songs.

CHICAGO, Aug. 12.—In connection with the University Summer Concerts, William H. Sherwood and Helen Carter McConnell, contralto, presented an interesting program Tuesday evening last in Leon Mandel Assembly Hall. Mr. Sherwood played the Sonata Appassionata, of Beethoven, "Bouree Fantastique," by Chabrier, Bach, Sherwood, MacDowell and Godard numbers and the C sharp minor Mazurka and Polonaise in A flat of Chopin.

Mr. Sherwood was in his usual good form and gave his listeners great enjoyment. Mrs. McConnell sang German and English songs.

Sibyl Sammis, soprano, and Louis R. Blackmore, violinist, will present the next program.

"Salome" Given Too Realistically.

HAMBURG, Aug. 8.—During a recent performance of Strauss's "Salome" here, the soldiers almost succeeded in carrying out the command of Herod, which concludes the play. Pointing to Salomé, he says to the soldiers, "Kill that woman!" The soldiers cover her with their shields, and they did it with such emphasis that Mme. Kobold who was singing the title rôle, was severely bruised before the realistic chorus could be restrained.

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TELLS OF POHLIG'S PERSONALITY

Manager Davis of Philadelphia Orchestra Gives Interesting Account of New Conductor.

PHILADELPHIA, Aug. 12.—In an interview to-day with Charles Augustus Davis, the courteous and efficient business manager of the Philadelphia Orchestra, a MUSICAL AMERICA representative gleaned a few personal details of the home surroundings of Carl Pohlig, the recently appointed conductor, which may be of interest.

Herr Pohlig has no children. Frau Pohlig, has, according to Mr. Davis, a charming personality. Belonging to one of the best families in Stuttgart, she is finely educated, a thorough musician, and possessing a soprano voice of unusual quality and compass, it was her intention to enter the operatic field, a purpose necessarily abandoned with the change in her husband plans.

A large portion of her education having been acquired in Geneva, she speaks French fluently, and as a characteristic trait it may be said that immediately the decision to go to America was reached she energetically set to work to become equally proficient in the English language.

Their home in Stuttgart is beautifully situated on one of the terraced hills overlooking the Valley of the Nesenbach amid vineyards and luxuriant vegetation. As to Herr Pohlig himself Mr. Davis said:

"I arrived at Stuttgart tired and depressed. Having visited many cities and interviewed other candidates without tangible results, misgivings of another failure remained, in spite of the strong recommendation of Pohlig received from Dr. Neitzel, Felix Weingartner and others. But the first meeting with Herr Pohlig was reassuring. His fine presence and gentlemanly bearing was impressive. His home surroundings bore every evidence of refinement of character. In his studio were many reminiscences of his favorite teacher, Liszt, fondly cherished, prominent among which was a cast of the great pianist's hands. And these favorable first impressions were deepened as we discussed music from the double standpoint of his past work, and the possibilities of his future work should he assume the leadership of the Philadelphia Orchestra.

"One important feature of his character was early displayed while speaking with the complete authority of a competent musician, about music, he was modest to a fault in personal reference. That his musical views are catholic in the broadest and fullest sense, was clearly shown when we

Amateur Opera for London.

LONDON, Aug. 10.—London is threatened with an amateur opera company. Charles Manners, who for years has been associated with the only English opera company of importance, is founding an amateur operatic organization, by means of which he hopes to provide London with opera at the maximum charge of \$1.50 a seat.

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MRS. CARL POHLIG

Wife of the New Conductor of the Philadelphia Orchestra.

discussed the scope of the orchestral work. As the spot selected for his residence indicated he is a great lover of nature in general, and flowers in particular, and he expressed a strong hope that the duties of his position in Philadelphia could be so arranged that he would be enabled to live in the country."

As illustrating the esteem in which Pohlig is held by the Stuttgart people, Mr. Davis said that when walking with him on the following day through the Palace grounds and the streets of Stuttgart they were repeatedly stopped by people who, while congratulating Pohlig on his brilliant prospects, expressed the profoundest sorrow and regret at losing him.

In a previous article reference was made to a symphony written by Herr Pohlig and given at a concert conducted by Herr Von Schuch, who spoke of it in terms of high praise. The title as then given, "Death and Transfiguration," appeared a little unfortunate as seeming to conflict with one of similar title by Strauss. In a flattering notice of it written by Edouard Reuss for the "Neue Innsikalische Presse" the correct title is given as "A Hero's Death and Apotheosis," and accepting the writer's estimate of it, it is in all respects, a great composition. It is to be hoped that Philadelphians may soon hear it interpreted by its composer.

A. H. E.

Luisa Reuss-Belce, who has been chosen by Cosima Wagner to coach the woman artists engaged for the Bayreuth festivals, is the wife of Prof. Eduard Ress, a well-known Dresden musician, who is on the staff of the Royal Conservatory in that city. Her reputation is based on her interpretations of Wagnerian roles. At one time she was at the Metropolitan Opera House.

PUPILS OF MRS. BOICE.

Various Appointments Announced for Students of Well-Known Teacher.

Pupils of Mrs. Henry Smock Boice seem to be enjoying an unusual degree of success, according to the announcements made this week.

John Prindle Scott has been engaged as tenor and director of the choir of the Greene Avenue Baptist Church. P. F. At Lee, baritone, is acting as presentor during the month of August, in the absence of the choir, and Mr. Scott is spending the month at his Summer home at Norwich, N. Y.

Marion Kinsley, soprano, has been substituting for Evelyn Chapman, who is having a two months' vacation at her home, Norwich, N. Y.

Grace Demarest, contralto, of the Reformed Church, on the Heights, is spending her three months' vacation at Sound Beach, Conn.

Susan S. Boice is traveling abroad for six weeks. She reaches Paris this week and will remain there for some time for study. Miss Boice has visited Naples, Rome, Florence, Venice, Trieste, Budapest, Vienna, Munich, Bayreuth, Nuremberg, Dresden, Berlin, Hanover, Amsterdam, The Hague, Antwerp, and will visit London before her return. She carried letters of introduction to some notable people, and sang at the ship concert going to Naples. She has also entertained parties at different points of the trip.

A. D. Duvivier Dies in Chicago.

CHICAGO, Aug. 12.—Chicago has lost a venerable and picturesque personage musically in the passing of Adolph Devin Duvivier. He came here from London in 1901, and continued to reside here, following his chosen work as composer and instructor. He was a graduate of the Conservatoire, in Paris, a comrade of Saint-Saëns, Bizet and Massenet. From 1881 to 1888 he was associated with the Royal Academy of Music in London. Three grand operas and a number of lesser works came from his pen. His Opera "Deborah" was presented with success at the Theatre Lyrique, Paris, and his two Symphonies were given by the late Theodore Thomas in 1900 and 1902. Among his pupils have been Marie Tempest, Rose Hersee, Sig. Perugini, William Ludwig, the Irish baritone, and others who have won distinction on the lyric stage. He left a young widow in this city and two grown-up children, Paul and Hermonie, by a former marriage, who reside in London. C. E. N.

Baltimore Violinist Dies.

BALTIMORE, Aug. 12.—George W. Stempler, violinist, died, Saturday on his eighty-second birthday. From the age of twenty-two years he played the violin in the Sunday school of Union Square Methodist Episcopal Church every Sunday. The funeral service was held at the church.

W. J. R.

Arrested for Taking Student's Photo.

BOSTON, Aug. 13.—Marguerite Stone, of No. 535 Massachusetts avenue, a student of the New England Conservatory of Music, last week caused the arrest of John M. Killeen, a publisher, charging that he had stolen two of her photographs. The prisoner was fined \$25 by Judge Wentworth.

FOR "THE MERRY WIDOW."

Ethel Jackson Engaged by Savage to Sing Leading Role.

PARIS, Aug. 9.—Henry W. Savage has just signed a contract through his Paris agent with Ethel Jackson to sing the leading rôle of Sonia in "Die Lustige Witwe," the popular Viennese comic opera by Victor Leon, Leo Stern and Franz Lehár, which, in an American version under the title of "The Merry Widow," will begin its New York run at the New Amsterdam Theatre on October 14.

The keenest interest is felt here in Miss Jackson's engagement, for the piece, having found great popularity all over Europe, is expected to be the great comic opera hit of the coming season in the United States. She will act the rôle of a peasant girl of the mythical Balkan principality of Marsovia, whose husband has died and left her his millions, and she is then wooed and won by her first lover, the secretary of her country's legation in Paris.

The rôle will offer Miss Jackson, who in private life is the wife of Fred Zimmerman, unique possibilities, for it demands not only a good singing voice, but exceptional dancing ability. Miss Jackson made her professional début as *Wanda* in "The Grand Duchess" and also sang the leading rôle in "Miss Bob White." She has spent several years studying in Paris and Vienna. The trial of the piece will take place in Syracuse on September 23.

Manager Savage has not definitely settled upon his plan to produce Richard Strauss's "Salomé" in English, but if he concludes to do so the title rôle will be sung by Mme. Phoebe Strakosch. One of the conditions of her contract will be that she also dance the "Salomé" dance before *Herod*, which in the production stopped last year at the Metropolitan Opera House was not danced by Mme. Fremstad, who sang the soprano rôle.

Mr. Barnhart at Long Branch.

LONG BRANCH, N. J., Aug. 12.—Harry Barnhart, formerly director of the Apollo Club, Los Angeles, Cal., and latterly a conspicuous figure in the ranks of New York's teachers of singing, has taken a cottage here and is soloist in the Synagogue and Simpson's M. E. Church. He is also conducting a series of concerts. Mr. Barnhart will return to New York at the end of September, as soloist at the Church of the Transfiguration.

Leander Clark, formerly of the University of Toledo in Iowa; Theska Leafbourg, and James Milliken, from the University at Decatur, Ill., and Mrs. Lillian Dobbs-Helms, of Wesleyan University, Lincoln, Neb., have been added to the faculty of the Willett School of Singing, in Chicago, according to an announcement made this week. All of these teachers are former pupils of William A. Willett, director of the institution.

Several German cities have streets named after Wagner, but it remained for Berlin to lay out in the Friedenau quarter a Wagner Place, from which radiate eight streets known as Elsa, Kundry, Eva, Sieglinde, Senta, Isolde, Ortrud and Gutrun.

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"Study the Actor," Mark Hambourg Tells Would-Be Piano Virtuosos

Likens the Pianist's Performance to That of the Stage Hero, Who Plays Upon the Human Emotions.

Mark Hambourg advises students of the piano to study the actor—not the matinee idol with his immaculate trouser creases—but the older fashioned hero, who plays upon the emotions. You may limit grinding practice at the keyboard to three hours a day, in any case you must not give more than four hours to mechanical work, but you cannot be a great emotional pianist, such as Hambourg himself, undoubtedly, unless you study the art of declamation on the stage. That is the deduction of this fiery young pianist's own experience.

"A point, which, by the way is often missed by musicians," Hambourg says, "is that music, being the expression of thoughts in sound, has its grammar, its punctuation, and its syntax, and therefore requires the same means of interpretation as language. The connection between music and language is, indeed, much closer than people usually imagine. For this reason I strongly recommend all musicians to study declamation. We all know that a great actor in undertaking a new rôle strains every nerve to make his interpretation of it perfect. He neglects nothing in the way of contrasts, climaxes, pauses, emphasis, and so on—each and all of which play emotions of his audience. Is not the pianist's an exactly parallel case? He, too, must make his contrasts, his climaxes, his pauses, and his emphasis—in short, every movement must be rendered with the emotion it calls up."

"This explains very largely the shade of difference which usually makes the interpretation of the same passage by different players, and also explains why an artist never plays a piece twice running in exactly the same way. In the first place, all pianists are not equally emotional, their interpretations vary in some degree; in the second, no player is ever swayed by his emotions to exactly the same extent every time he plays a particular piece, the result being that his performance of the work is but an expression, so to speak, of the mood of the moment."

"To revert once more to the case of the actor, the parallel will be found in the fact that he rarely, if ever, speaks his most telling lines with precisely the same intonation at every performance and this for the reason I have given in the case of the pianist. In a similar way the man who makes a speech and has occasion to repeat some particular phrase more than once is certain



MARK HAMBOURG

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never to give the words the same intonation each time. And the pianist, who, remember, is expressing his feelings just as much and as plainly as the speaker, will never repeat in the same way any phrase that occurs several times in a piece, unless it is a phrase with a meaning which demands an exact repetition each time, such as the three bass notes that are the chief characteristics of Rachmaninoff's Prelude, and which are intended to represent the regular wail of the peasants as they pull the barges along the Volga in Russia.

"I may perhaps be forgiven, if at this time I mention the story of the actress who had to kiss her lover ten times, since it is a good illustration of the importance of varying the method of rendering a recurring phrase. She kissed him each time in a different way—and brought the house down."

Hambourg gave expression to these opinions shortly after his engagement was announced to Dorothy Muir-Mackenzie, daughter of Sir Kenneth Muir-Mackenzie, K. C. The pianist will make his coming American tour in October, a part of his honeymoon. There will be no little curiosity among the matinee devotees to note to what extent the romance of his life enters into his playing, always remarkable for its intensity of sentiment.

MME. STONE'S PLANS.

Contralto Writes She is Enjoying Summer Life in Switzerland.

Mme. von Niessen Stone, the contralto, whose first appearance in this country last season, was marked by unusual success, writes from Faulensee-Bad, Switzerland, that she will sail for America on September 18. She intends to remain at the famous resort from which her letter is dated, for five weeks, taking the baths.

"I am using the only too many rainy days to prepare my programs for my three recitals in New York, next season," writes Mme. Stone. "In London I have had a fine time, having great success at private musicales. I had just fixed a date for a recital, when unfortunately I had to leave suddenly for Berlin, where I was called on some important private matters. Ever since I have not had a moment's rest, and I intend from now on, to get all the rest I can. As Mr. Ferguson and Mme. Elizabeth Clark-Sleight are only half an hour's walk from here, we have some jolly times together."

REED MILLER'S SEASON.

Many Engagements Booked for Popular Tenor Next Year.

Reed Miller, the popular tenor, who remains under the managerial direction of Henry Wolfsohn during the coming season, is heavily booked for concert appearances. His engagements will take him as far West as Minneapolis, as far South as Alabama and Mississippi and through the Middle Atlantic States.

Mr. Miller will sing with the Apollo Club, of Chicago, in the "Messiah" and will be one of the soloists at the presentation in Minneapolis of Beethoven's "Mass Solemnelle" and the Ninth Symphony. He was one of the soloists at the performance of the "Messiah," in Ocean Grove, on August 3.

HER FAVORITE AIR.



He—You don't appear to care much for music. Don't you even like popular airs?

She—No. The only popular air with me is the millionaire.—"Pick-Me-Up."

ITALY WILL HEAR FELIA LITVINNE

Interesting Opera Plans are Announced for Coming Season.

MILAN, Aug. 5.—Felia Litvinne is to sing in Italy during the present season for the first time in many years. She will first be heard at La Scala.

The deficit at La Scala last season amounted to only \$5,200, which was the smallest loss the institution had known for years. The question of sinking the orchestra in La Scala has been discussed by experts, and two engineers have been sent to examine the Bayreuth Theatre. The jury which is to decide on the feasibility of the scheme includes Toscanini, Boito and Puccini. The latter is at his estate, Torre del Lago, in Tuscany, putting the finishing touches to his latest opera, "Marie Antoinette."

The first performance of "Tristan and Isolde" in Naples is announced. In order to make the work as acceptable as possible to Neapolitans, Director Martucci, a famous Italian Wagnerite and Professor of the Conservatory of Bologna, has consented to conduct the first performance. Naples will also hear "Salomé" next Winter.

The Milan Conservatory has just received a legacy of \$20,000, of which the interest is to go to deserving students. The bequest came from Mme. Parmentier, wife of the General of the same name. She was one of the marvellously gifted Milanese sisters, who at the end of the '30s made a sensation throughout Europe by her violin playing.

In Italy the two music publishers, Sonzogno and Ricordi divide up the opera houses between them and decide what operas shall be given, quite independent of their merits. By controlling the opera houses with financial aid they compel the production of their own operas. In Naples Leoncavallo's "Zaza" will be sung during the long season at San Carlo. At the Fenice in Venice Mancinelli's "Paolo and Francesca" will be sung for the first time during the carnival season, and "Marcela," by Giordano, and "Amaryllis," by Gailhard, will also be sung. Massenet's "Thais" is announced in Venice, Milan and Florence.

Mme. Goldie's Talented Pupil.

Among her out-of-town pupils this summer, Mme. Beatrice Goldie has found a very promising soprano voice in Mae Leddy of Rochester, N. Y. Miss Leddy will return to Rochester in the Fall to complete her literary studies, graduating at the end of season, after which she will return to New York and continue the study of the voice with Mme. Goldie.

Ernst Kraus, the German tenor, who has made several visits to this country, has a repertoire of forty-five roles that he has actually sung on the stage. He is bound to the Royal Opera in Berlin under a thirteen years' contract, which began in 1896.



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Henry Russell has engaged Mme. Bromania, of Brussels, for the San Carlo Opera Company, next Winter.

* * *

Anna Walters, a teacher of music at No. 4135 Evans avenue, St. Louis, last week presented her pupils in a musicale.

* * *

Ernest Hutcheson is to be the soloist with the Russian Symphony Orchestra at a concert in Cleveland on December 3.

* * *

James M. Ray, a well-known musician and orchestra leader of Waukesha, Wis., and a violinist of ability, is dead, after an illness of four months.

* * *

Martha A. Rollins, of Oshkosh, Wis., has been engaged as instructor of music in the schools of La Crosse, Wis., to succeed Barbara A. Russell, at a salary of \$800.

* * *

Katharine Kautz, a New York pianist, is spending her vacation at Brook View, N. Y. Miss Kautz reports that she has booked a number of engagements for next season.

* * *

Announcement of the marriage of Prof. Fred J. Hermans, head of the Racine, Wis., School of Music, and Frances Lawson, of Racine, at Chicago, has been made in Milwaukee.

* * *

Word has been received from Mr. and Mrs. Erick Rath, well-known in Washington musical circles, that they are now enjoying their visit to Munich. They will not return to this country until September.

* * *

Edwin Hughes, a well-known pianist of Washington, D. C., left that city on August 14 for Vienna and Berlin, where he will remain for two years, studying with the best teachers of those cities.

* * *

Alfred Best, a Salt Lake City tenor, accompanied by his wife, will leave shortly for Europe to continue music study. Mr. Best was at one time with the Savage Opera Co., understudy to Joseph Sheehan.

* * *

The band concerts by the Milwaukee band under the direction of Herman Bellstedt at Pabst park in Milwaukee, Wis., are proving good drawing cards. The program includes "Carmen," and the second Hungarian Rhapsody by Liszt.

* * *

Francis Rogers has secured a number of unfamiliar songs and lieder to add to his recital repertoire during his trip abroad. The popular baritone will return to New York early in the Fall and will prepare at once for the tour now being booked.

* * *

Blanche Duffield, soprano; John Barnes Wells, tenor, and William Harper, basso, are scheduled to sing in "The Creation," to be given at Litchfield, Conn., on August 24. Arthur D. Woodruff will conduct and the Dannreuther String Quartet will assist.

Lillian Halley, soprano soloist of the Epiphany Episcopal Church, Washington, D. C., is taking the water route to Florida, where she will spend a few weeks, going later to Asbury Park for the balance of the summer.

* * *

William H. Lee, baritone and teacher of singing, has just signed a contract for one year for his son and pupil, Master Raymond Lee, as soprano soloist for the choir of the Church of the Heavenly Rest, Fifth avenue, New York.

* * *

Mr. and Mrs. C. F. Carlson, of Salt Lake City, left recently for New York, to sail on August 22, with Vienna as their destination. They expect to remain abroad four years, studying part of that time under the direction of Leschetizky.

* * *

Bessie Dee, a Cliftondale, Miss., pianist, has been in St. Louis, Mo., for some time, playing before critical audiences who say that she, undoubtedly, has a brilliant future before her and that there are few Southern pianists who possess her talent and technique.

* * *

At one of the receptions during Boston's Old Home Week Archbishop O'Connell introduced as a personal guest, Peter Da Ru to sing at the special request of the archbishop. The young man has a baritone voice of high order and when he has completed his course, will appear in grand opera.

* * *

Ellison Van Hoose, the tenor, who is spending his Summer at Chautauqua, N. Y., will devote himself particularly to recitals next season, a field in which he has hitherto been heard less frequently than in concert and oratorio. Van Hoose added greatly to his reputation last year when he toured the country with Mme. Sembrich.

* * *

Henry Xander, the musical director of the Washington Sängerbund, is now at his home, after a lengthy sojourn in Europe. Owing to his late arrival the German singing societies could not have their proposed congress at the Jamestown Exposition on August 1, as Mr. Xander was scheduled to direct the combined chorus.

* * *

Clara Clemens is coaching in Boston this Summer preparing for her second tour with Marie Nichols. The contralto and the violinist who are under the direction of Loudon Charlton, will make a tour even more extended than last season, when they were booked solidly for several months through New England. Charles Edmund Wark will be the pianist.

* * *

W. A. Wetzel, of Salt Lake City, has returned from his vacation in Illinois. He spent part of the time on the ancestral farm of Farmers City where he declares he "awoke with the rising sun to listen to the anserine staccatos, bovine baritone arias, the quick, concise stretto of the guinea hen, the canine largo, the equine recitativ, and the feline cavatina."

Una E. Ford, of Forest Park University, known as a singer, was married to L. Ernest Walker, of the Kroeger School of Music in St. Louis, on Thursday morning, July 25, in the parlors at Rebman's by the Rev. Dr. Luccock. Mr. and Mrs. Walker left St. Louis for the North and East, returning the last week of August.

* * *

Paul Petry sang twice at the Kaltenborn concerts in New York this week. Monday evening he sang "Eri tu," from Verdi's "Un Ballo in Maschera," "Lend Me Thy Fillet, Love," by Howard Brockway, and Walter Damrosch's "Danny Deever." On Thursday evening he gave Wotan's Farewell to Brünnhilde, from Wagner's "Die Walküre."

* * *

A musical program of decided merit was presented on August 4 at the services of the Third Presbyterian Church, Ashland Boulevard and Ogden avenue, Chicago, by Carl D. Kinsey and Harriet Case Stacey, organists, and the following quartet: Elizabeth Hearding, soprano; E. C. Towne, tenor; Pauline Rommeiss, contralto, and Arthur Middleton, basso.

* * *

An important engagement for "The Merry Widow" is Estelle Bloomfield for the rôle of Natalie, wife of the Marsovian Ambassador Popoff. Miss Bloomfield was one of the five prima donnas who sang "Madam Butterfly" last season. She is a New York girl and has just returned from abroad, where she saw "The Merry Widow," both in Germany and England.

* * *

A meeting of the United German singers of Brooklyn was held Sunday afternoon of last week at Arion Hall, at which Dr. W. John Schlidge, the president of the organization, presided. Considerable routine business was done. This course in holding meetings in mid-summer is somewhat of a novelty, but has been rendered necessary by the constant increase of the prosperity of the society.

* * *

Agnes Sumner Geer, monologue entertainer and child impersonator, whose studio is at No. 138 Fifth avenue, with Rose Tyler, soprano, of Portland, Me., has been giving a pleasing program through the Catskill Mountains, and many return engagements have been spoken for. Last week Miss Geer gave a recital at the Glen Summit Spring Hotel, Pennsylvania, and on Wednesday and Thursday evenings at the Prospect and Manhanet houses, Shelter Island.

* * *

In order that the boys' choir of Trinity Church in Lenox, Mass., may have a vacation, some of the best singers in the villa colony offered their services for last and next Sunday. In the choir Sunday were Gertrude Parsons, Cornelia Barnes, Heloise Meyer, Elsie Emily Bacon, Constance Folsom, Emily Grugan, Mary Arrowsmith, Elizabeth Shotter, Frederick Schenck and Chester Burden. They rehearse twice a week under the direction of Edward Witherspoon, organist.

* * *

A successful piano recital was given on Tuesday evening of last week by Earle Ellwood Beatty, a member of the faculty of the Summer School of the University of Pennsylvania and the Combs Broad Street Conservatory of Philadelphia. Mr. Beatty is a pianist whose technique is ample, his tone broad, rich and mellow and his conception very musical. He has been studying with Gilbert Reynolds Combs for a number of years and clearly shows the results of his master's careful training. Owing to the excessive heat the program was not severely classical, but demanded brilliancy and taste.

Anna Hickisch, the La Crosse, Wis., singer, who is now traveling abroad with a grand opera company, may be the leading soprano soloist at the sängerfest to be held in that city in June, 1908. President William Dörflinger and Secretary John L. Uttermehl have been instructed to correspond with Miss Hickisch to determine if it is possible for her to be in LaCrosse at that time and take the leading part.

* * *

Most of the sixty musicians engaged for the "Madam Butterfly" orchestra by Henry W. Savage have been recruited from the Cincinnati Festival Orchestra that has disbanded. Others were obtained from the Boston Symphony and Thomas Orchestra of Chicago. Walter Rothwell of Vienna has been re-engaged as first conductor. He will have Cornelius Dopper of Amsterdam and Guy Ambrose of Hamburg as assistant conductors.

* * *

Chopin's life and works formed the subject of the last of a series of concerts on the different composers given at the West Virginia State University by Anton Kaspar and John P. Lawrence, two Washingtonians who have been of the faculty of the Summer course at this institution. Prof. Kaspar gave some excellent interpretations on the violin; while Prof. Lawrence read a short sketch of the life of the composer and rendered several numbers on the piano.

* * *

Mrs. Louise Oliver, of Newark, N. J., contralto soloist in the North Orange Baptist Church, was engaged to sing at the Kaltenborn concert in the St. Nicholas Rink, New York, Friday evening. Mrs. Oliver has appeared at a number of concerts in Newark and in other parts of the State and has won much praise from the critics, as well as from her hearers in general. She will render the famous aria "Ach, Mein Sohn," from Meyerbeer's "The Prophet," and other selections of a somewhat classic type.

* * *

Special interest has been aroused by Loudon Charlton's announcement that he has secured the Flonzaley Quartet for an American tour next season. This quartet was organized in 1903, but for the first few seasons devoted itself to private engagements at Flonzaley, a beautiful Swiss village, from which it took its name. Its local fame became so pronounced that brief tours in neighboring cities were undertaken, and more extended ones in Germany and Switzerland followed. The quartet will inaugurate its American tour with a series of three concerts in New York. It now takes rank with the best chamber-music organizations of the world.

* * *

A large representation from the Williamsburg Sängerbund were guests of Henry Ploch, a former president of the society, at his home at Amityville, near Brooklyn, last week, and enjoyed their outing to the highest degree. In the afternoon the scene of festivities was shifted to Lindenhurst where dinner was served and a spacious park afforded every amusement and diversion for the visitors. Among the visitors were: Edward Zahn, president; Henry Ploch, ex-president; Charles Handte, Ferdinand Viet, Philip Goldschmidt, Hans Meyer, Max Oehler, August Beyer, Mr. Valkert, Fritz Huhnerlein, Albert Herzog, H. Fisher, J. Yud, Charles Fritch, Max Muller, Charles Heller, William Heller, Dan Ror, John Luddie, V. Guant, C. Wirth, E. Black, G. Krueger, M. Bischoff, E. Kratzwitter, John Dihm, Jacob Bohr, John Krull, F. George, Otto Marshall, G. Walden, A. Nicklaus, Walter Sandray, W. Johnson, Otto Scheile, R. Scheile, H. Hutt, L. Shennier, A. Filbring, J. Rubisch, O. Stein, A. Kemman.

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OSCAR HAMMERSTEIN AS A PETER PAN

"A Boy That Never Grew Up" is W. P. Eaton's Conclusion Regarding the Impresario of the Manhattan.

Oscar Hammerstein is a cigar machine inventor, a real estate speculator, a vaudeville manager, a composer, a theatre builder, an impresario, a shrewd man of business, a reckless plunger, a humorist, the father of six children. He talks in whimsical epigrams and thinks in cigar machines and opera houses. Dealing with receipts and expenditures that run up to \$60,000 a week, so far as anybody has ever been able to discover he keeps no books. His ledger is in his head, and he tells nobody how the balance stands. Ask him for his opinions, his dreams, his ideals, and you get as little information. You get an answer, but if you are wise or have a sense of humor you will not believe it, observes W. P. Eaton, in "The American."

On his own admission, Mr. Hammerstein is fifty-seven years old. He was born in Berlin and ran away from home when he was fifteen, he says, because his father whipped him with a skate strap. He pawned the family violin for \$35 to raise the money to get to Liverpool and from there he shipped to America on a sailing vessel. When he reached New York he went to work in a Pearl street cigar factory for \$2 a week. But nature never intended him for the two-dollar-a-week class. He soon attracted attention by inventing a machine for binding cigar fillers, a work hitherto done by hand. He says he got \$6,000 for this invention.

In the late 70's he took the lease of the old Windsor Theatre, on the Bowery, and

ran it for a while as a German playhouse. Then he became a silent partner of Adolph Neuendorff, and they leased the Germania Theatre, in Fourteenth street, now Tony Pastor's. It was here they brought Heinrich Conried, a young actor from Germany. Such is the whirligig of time! Mr. Conried is now director of the rival Metropolitan Opera House, and they do not kiss when they meet.

And one evening I found him in a whirl of shifting scenery, falling back drops, peasants, ballet dancers, *Mephistopheles*, *Valentin*, *Siebel*; and while the stage hands were setting up *Marguerite's* garden, I asked him the ultimate question. "Why," said I, "when you can make the money you say you have out of cigar machines—any how, when you have the Victoria Theatre paying you a handsome income and ought to be old enough to settle down and play with your grandchildren and enjoy life peacefully—do you take all the risk and trouble and worry of launching this new opera house."

He smiled, and his eyes squinted as they do when he doesn't wish you to know whether he's ironic or not, and he said, "Ah, but the tobacco business is prose, this is poetry—you know? It's more fun to make Melba sing than it is to make a cigar. Tonight, now, first she tells me it's too hot in her dressing room; then it's too cold; then she wants me to ring up at 8 o'clock, when there are only two people in the house, and I have to set my watch back and show her it's only 7.30 o'clock—you know? You must handle these singers just so—it's an art—or else they'll go out on the stage and phrase like the devil. If you let 'em do that you'd have to admit people to your house on transfers—you know?"

Presently Melba, prayer book in hand, stole along behind the canvas frame that to the audience was a garden wall, paused for her music cue, and entered the gate. Then we heard her voice, luscious, perfectly phrased, and once more he spread out his palms, this time with another inflection. He tiptoed up to the window of *Marguerite's* house—a hole cut in a frame of canvas with a lace curtain over it, to us behind—and peeped out upon the stage. He patted the scenery affectionately as he did so. He was smiling to himself when he came back to his chair, his hands behind him, his head down, like Napoleon.

So the boy who ran away from the parental skate strapping at fifteen to work in a cigar factory at \$2 a week, to invent, to speculate, to hang out of the balcony when Patti sang, has at last an opera house of his own to play with, and is happy!

And that is what Oscar Hammerstein is, a boy of fifty-seven. He has the shrewdness, the persistence, the humorous wisdom of the man, but he has the curiosity, the inscrutability, of the boy; and who shall say that is not a greater wisdom? The sound of the tenor's voice, the smell of the fly lofts and the perfumed audience, the bite of the strings in the orchestra—they have for him the same unreasoned fascination they had when he was twenty. And now he can play with them to his heart's content. But it took thirty-seven years to get to the goal. All of us could be happy if we could get what we want, and all of us could get it if we wanted it long enough. The trouble is most of us cannot want the same thing thirty-seven years. Oscar was wiser; he never grew up. Peter Pan and Oscar Hammerstein! There's a strange pair of bedfellows at the end!

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Miss Smith—I understand your daughter is pursuing her vocal studies in Berlin.

Mr. Wiggins—Yes; but from what I can ascertain, I don't believe she will ever catch up with them.—Adapted from "Judy."

Ilan to Hear Mascagni Cycle.

Pietro Mascagni has become reconciled with the Sonzogno firm of music publishers, the most noted in Europe, who offered the prize that brought out "Cavalleria Rusticana." He is therefore represented on most of the Italian operatic stages, as Sonzogno has all the impresarios of Italy in his hand. Next season the Teatro Lirico in Milan is to be devoted to a Mascagni cycle in the hope of discovering among the works composed since "Cavalleria" one that will exhibit sufficient vitality to survive. Both Mascagni and Sonzogno hope that this opera will be found in "Maschere," the only comic opera that the master ever composed.

Augusta Cottlow's Summer.

Augusta Cottlow, the distinguished young pianist, is enjoying a well-earned rest at Harlow, N. H. Miss Cottlow and her mother paid a most delightful visit to Mrs. Edward MacDowell, at the beautiful place at Peterbow, N. H., where America's greatest composer has sent forth some of his best works.

Miss Cottlow will, later, visit friends at Great Neck, L. I., and return to New York in September and resume work on the splendid programs she has prepared for the coming season. She has made a special study of MacDowell's works.

"Dalibor" at Berlin Royal Opera.

BERLIN, Aug. 8.—As the first novelty of the coming season Smetana's Czechish opera "Dalibor" will be staged at the Royal Opera. Thus Emmy Destinn, who is a Czech and extremely patriotic, will see the fulfilment of the wish she has cherished to have the work competently given here, ever since the somewhat unfortunate performance of it at Theater des Westens. Ernst Kraus will have the title part; Destinn, of course, will sing the leading female rôle.

Brooklyn Chorus to Enlarge.

At a recent meeting of the Bavarian Sängerbund of Brooklyn it was decided to increase the membership. Edward Glick, Paul Straub, Fritz Kiesling, Otto Martin and George Werat were appointed a committee to visit various Bavarian societies and induce the members to join their organization.

A. S.

There will be an eight weeks season of grand opera in Italian at Covent Garden, beginning October 3. Negotiations are pending for the engagement of Emmy Destinn, of Berlin. Singers already signed are Rina Giachetti, Marie Gay and Bassi, Carpi, Zucchi, Vignas, Bada, Sammarco, Deluca, Scandiani and Thos. The conductors will be Panizza and Serafin.

MR. SEARS IN RECITAL.

Philadelphia Organist Plays Before Huntingdon, Pa., Audience.

HUNTINGDON, PA., Aug. 12.—To select from the various numbers played by S. Wesley Sears, A. R. C. O., of Philadelphia, at the organ recital given recently in the First Methodist Church, the one most appreciated by his audience, would be an impossible task. One of the most brilliant numbers, Batiste's "Grand Offertoire de Ste. Cecilia," opened the evening's concert and another, possibly more inspiring than the opening number, was his closing rendition of that complete magnificent overture to Rossini's "William Tell." The master hand—without any exception the finest concert organist ever heard in Huntingdon—fairly made the church tremble as he threw his whole soul into the rendition of these two magnificent compositions.

Bach's "Fugue in G Minor" and a "Cantilene," by Salome, brought forth a round of applause, but Mr. Sears' interpretations of Mendelssohn's "Spring Song" and Callert's "Intermezzo" were so beautiful that his audience would not be satisfied without an encore, and as in answer to their appreciation, he played the famous "Largo" by Handel, the organist held everyone with the beautiful melody.

A. H. E.

Nerve and Piano Playing.

When we compare the thin-toned, delicately constructed spinets and clavichords with a modern grand piano we can only exclaim in astonishment, "What a change is there!" If we could have heard Paderewski give what was considered difficult music in those times on such an ancient musical box, noting what outlay of strength was requisite, and then hear the great artist in the "Sonata Appassionata" on his concert grand, we should be even more astonished at the contrast between the physical endurance required in those days and the modern standard of power. Not only is greater strength required of a performer, but, as Francis Morton point out in the "Musician," as a consequence of the increased range of tone of which a modern piano is capable the expressive power of piano music has been vastly augmented, making proportionate demands on the mental vigor and nerve force, in addition to the tax on muscular strength.

The German Society of Music Directors has petitioned the Reichstag to make the right to use the titles "Musikdirektor" and "Kapellmeister" subject to a test of qualifications.

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